No. 1
Vol. 5

METAL HAMMER

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METALLICA
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LARS ULRICH

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PART 2: 83-84-85
Pull Out And Keep

POSTERS:

MARILLION
LITTLE ANGELS

LIVES:
ALICE COOPER
URIAH HEEP
MARSHALL LAW

PLUS: BALAAM QUIREBOYS, THUNDER, LITTLE ANGELS, IN THE SUPPORT REPORT,

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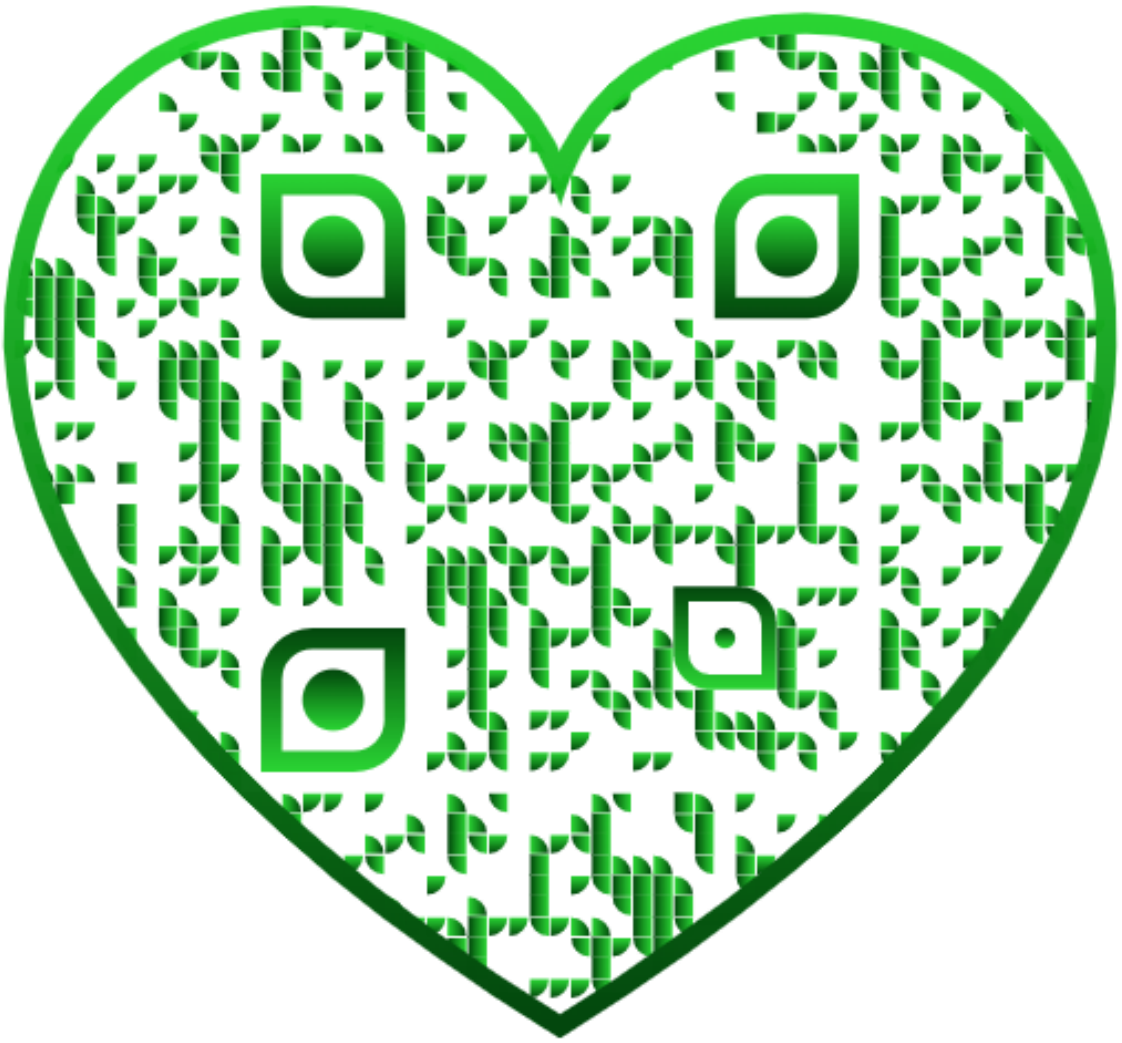

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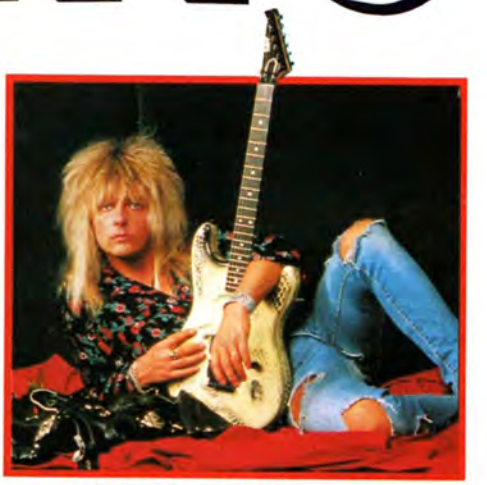
Pic.: Ebet Roberts



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COVER

LARS ULRICH
pic: Ross Halfin

METAL HAMMER

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EDITORIAL

As Metal and Metal Hammer roar into the '90's, we can look back at an eventful decade both in music and media terms.

As the seventies drew to a close, the New Wave of British Heavy Metal was rearing it's manic head with the likes of Maiden, Leppard, Saxon, Samson, Angelwitch and hosts of others, many of whom unfortunately didn't get too far into the '80's. At the time, Metal was fairly stagnant, although bands like the Scorpions, Priest, and UFO toured reasonably regularly, it was largely an underground movement, completely due to almost total lack of media interest or coverage, despite the obvious popularity of these bands.

Radio and TV totally ignored Metal and the only press coverage was occasional Sounds pieces and extremely occasional Melody Maker and NME articles.

However, the NWOBHM changed much of this. Geoff Barton at Sounds, who coined the rather unwieldy phrase NWOBHM, crusaded for the new bands, and eventually left to form Kerrang!, the first colour mag dealing only with Metal and Hard Rock. Initially monthly, Kerrang! grew as the legions of Metal fans grew. Later, Metal Hammer was formed in Germany as Metal Mania infested Europe. Destroying national boundaries, the might of the Hammer was soon available in countries all over Europe, including the UK. Raw followed at a later date, as did Metal Forces and a galaxy of fanzines. For the avid Metal reader, there is now a feast of weekly, bi-weekly, and monthly publications compared to the starvation rations of 10 years ago.

Alas, it sickens me to say that Radio and TV have hardly followed the press in catering for the tastes of a large section of music fans in this country. Tony Wilson and Tommy Vance continue to lend major support in many ways, especially the evergreen Friday Rock Show. Alan Freeman flies the flag on Saturday, local radio has some great Metal Show D.J.s, and Hammer's own devastating duo The Bailey Brothers, along with Krusher and Mick Wall, have recently joined the fight. However, thanks to the ludicrous complacency and blinkered attitudes of local and national radio and TV programmers, rock fans in the UK are being consistently robbed of their fair share of air time.

The two major triumphs of the NWOBHM, Maiden and Leppard, went from local to global success during the '80's. Along with Ozzy, Priest, and others, they have spearheaded British rock for 10 years and look like doing so for many more years. (Maiden intend to celebrate their 10 years recording and the start of the '90's with some special releases early in the year and concerts at the end. Sorry, you'll have to wait and see for details.!)

Unfortunately, after Maiden opened the doors for Heavy Metal and Thrash, and Leppard for melodic Rock, who flooded in .....the Yanks! More and more American bands, some great, some OK and some absolute crap. Some are original, but many seem to have interchangeable parts as they rely heavily on make-up, image, producers and outside songwriters. For every Bon Jovi, Guns & Roses, WASP or Metallica, there is a bunch of clones. But at least there's a great choice in U.S. rock.

Rod Smallwood
(Manager & occasional MH correspondent)

From Europe we've seen the major success of the Scorpions, and the continuing rise of Helloween, but from England....?
No British Metal bands have made their mark worldwide for 10 years, despite mountains of press being there for them, and journalists ready, willing and able to crusade for a hot new act. It seemed that with so many bands trying to follow the U.S. glam/pop rock direction of Thrash, good original British blues based rock and heavy metal bands have not appeared.

However, the '90's are upon us, and as the world changes drastically for the better, so does British rock. A whole new wave of bands utilising the basic ingredients of great British rock songs and musicianship. Image is important nowadays, but let's hear the songs in the playing first... And please, let's keep it natural.

Bands such as the Almighty, Quireboys, Thunder, Little Angels, Horse London are getting deals and starting to smash down the doors. My personal tip (and yes, it's because I manage them) is Jagged Edge, who've recently signed to Polydor and release a mini-album, ¡Trouble;, in late January. The singer is Swedish and the drummer is Italian, but the music is great British blues based heavy rock & roll. These guys write great songs and have great musical dexterity. But enough of my personal prejudices...(Myke, you owe me a beer!)

And so, as we prepare to sink the last pint of Sam Smith's this decade, we can celebrate the success of Maiden and Leppard and regret the lack of great new British Metal bands springing up in the '80's, but look forward to some brilliant releases by new (and not so new) British bands in the '90's.

And, at last, compared to 10 years ago, you have plenty of opportunities in many magazines to read about what's happening in the world of Metal. Let's hope most of it is good! Best wishes for the '90's.

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BIG WEDGE

EMI

METAL HAMMER 3RD BIRTHDAY COMPETITION

MH Prize Winner's Day At Roadrunner.

Our latest prize in the Metal Hammer 3rd Birthday contest was to Spend A Day at a Record Company. The lucky winner was *VALERIE CROUAU*, from Acton, London.She came along to the MH office to meet John Duke who whisked her away on the mad whirligig of heavy metal showbusiness.
Here's John's blow by blow report on what happened.

Off we went to a record company office, Roadrunner as it happens, with yours truly chaperoning the winner on a mind blowing festive frolic through the catacombs of their offices! Valerie quite rightly demanded that her boyfriend, Jed, should accompany her on the day trip of a lifetime!

'GOOD MORNING!'.

Valeria came with Jed in tow and I quickly learnt that this was not the first competition she had won through Metal Hammer by any means. It appears that the lady in question had also secured tickets to see Aerosmith, and a T shirt, and now of course a day out with RR, though she whispered secretly to me that her ideal prize would have been an outing with Bonfire! I laughed till my boots cracked before asking young lady and boyfriend what their favourite type of music might be? Considering their prize the answer was a trifle inauspicious to say the least!

"Bonfire, Great White, Tesla, Vain, Little Angels, .." the list went on while the newly arrived Rudy and myself racked our brains, well he racked his back catalogue, to find some sort of musical link to RR and the day we had prepared for them! Which was? Well a walk round the Metal Hammer office, which we had budgeted ten seconds for, then a walk round the Roadrunner office, (possible coffee and cakes) followed by a trip to a local eatery, then an excursion to Shades for an in store signing from Xentrix, then off to the Marquee to suss said band's soundcheck (is that a prize? Ed) and then down to the pub before going back to the Marquee to see the show.

'WALKABOUT AT METAL HAMMER.

What a joy it was conducting Val (computer operator) and Jed (Caroline Records person) around the hallowed halls of our famed abode, to disclose to them the empty seats of the writers, the furious snores of the administration staff and finally the ever industrious antics of our Editor, in early to polish his horse brasses and harvest the dodgy herb he has growing in the corner of his room. Wisely refusing all offers of liquid refreshment from the Metal Hammer botulism dispenser (tea urn), we sat back to hear Roadrunner' Rudi Reed deliver a long tirade on the history of Roadrunner and the trials and tribulations he endured being a captain of industry. He also graciously offered our prize winners a free run through the RR back catalogue, which induced a few pained expressions until Crimson Glory was spied and pens were eventually put to paper! I spied an opportune moment to ask Val what metal mags she bought and how she made up her mind as to the purchase.

"Well it's a question of standing in the shop and actually looking through all four magazines!" quippeth Val *"Because the trouble is that the reviews are all so different, every journalist seems to have a separate taste and it's very rare to find an album or band that gets a good review throughout all four magazines."*

I hazarded the advertising maxim that stick a name band on the cover and the punters will surely pick it up and was pleasantly surprised by the answer.

"It gets so boring seeing the same bands on the front cover every other month or so. I think new acts should be given the chance to get their faces known, with the big bands predominating there's no chance for growth or progression."

'RUNNING WILD AT ROADRUNNER'

Sophy secretary was out, but our prize winners were introduced to advertising genius Mark, a decent cup of coffee, the various pitfalls of the Roadrunner floor, before a few timely spins of Xentrix's 'Shattered Existence' got Val and Jed into the mood for what was to occur later that evening. Thankfully both were rather impressed with said platter, though Val reluctantly admitted that she was far more a fan of the dreaded guitar hero as in Malmsteen, Becker, Moore, Schenker. Quicker than burping 'Shrapnel Records''' Rudy had directed her gaze to various guitar heroes that he had lying all over the office collecting some well earned dust and a quick spot of spring cleaning was enacted! From here we had a spot of lunch and then wandered into Shades to see Xentrix doing the odd signing and take the chance to introduce the prize winners to the band. Knowing Xentrix with a fair degree of intimacy Val's comment *"Very nice bunch of lads"* was bordering on the criminally insane and I was staggered to find that both she and Jed were more than willing to follow the reprobates into the depths of the Marquee for the obligatory soundcheck.

ROADRUNNER COMPETITION:

THE MARQUEE BY DAYLIGHT

Let's face it the inside of the Marquee is not a pretty sight with the lights on. The seats are actually green, my least favourite colour, (spleen for the masses), there are far less stains then I would have imagined or committed, and all in all it's a pretty depressing affair.

What as a reader do you think is the best and worst part of a metal journo's job? I asked, sucking idly on the end of a pre gig beer.

"The best must definitely be getting out and meeting the bands, the worst must be having to slag off music you don't like. I hate reading destructive reviews, surely if a journalist doesn't enjoy an album or the artist it should be given to someone who does?"

So, why buy Metal Hammer religiously every other week? What is it about this venerable organ that keeps your heart a flutter?

"Obviously the competitions, (natch) but I like the reviews, and the stickers and the amazing amount of posters you have. I also like it when the magazine takes the time and trouble to write about new bands and give them the break they deserve. There has to be a variety of acts on offer."

So what should the metal magazines in general be putting their priorities into?

Jed: *"Helping British bands to get recognised and make a go of it. At the moment everyone seems to be paying homage to the Americans, but the reason they have the best bands is simply because they have the money and the coverage put into them so that they have a chance to make it. That's why you have groups like Skid Row, Leatherwolf and Vain. We have had very good bands in this country who have suffered because magazines and record companies simply wouldn't help them, as in Diamond Head and The Tygers of Pan Tang."*

THE PUB

After a few pints had oiled the bits that matter I fired a few quick penetrating questions at Val in a bid to catch her off guard as she wound down from the days many wonders.

What's the best thing to have happened in the world of rock and roll lately, excepting my Thrash A-X of course? By the way where was Z?

"Definitely the groups that went over and played Russia. It brought new bands and music, and showed that heavy rock can cross all social barriers. I also think Russia is the next place for metal to take off in."

Rudy quickly interjects that he is in fact seriously scrutinising various Russian outfits while I push home the point that a variant of Metal Hammer can in fact be found well east of Paris! Finally are there any tips you could give us at Metal Hammer to make the magazine even more fab and generally smashing?

"Put more new bands on the cover because that gives the impression that you are up to date with what's going on. Old bands mean old news. Also keep up the posters, stickers, and I'd like more video and book reviews."

With our minds reeling from such well administered advice Rudy and I careered into the street and headed for the Marquee to be suitably drained by the antics of Xentrix and Sabbat which, quite surprisingly knowing their AOR taste in all things rock and roll, our prize winner and beau both appeared to enjoy! And why not?

JOHN DUKE

METAL POLL 89

Calling all hard rock and heavy metal fans! Here is your chance to vote for your favourite stars, bands and records, that you thought represented the best our music has to offer during the past year. Who do you think was the best lead guitar player on record or live in 1989? What was your favourite HM CD or who do you think was the sexiest rock star? There are plenty of categories for you to have fun filling in below. We've even asked you some questions about Metal Hammer. Why have Readers' Polls - do some cynics demand? Well apart from being a harmless diversion to pass the long winter nights, it also gives us a real insight into who you'll want to read and see more about in 1990! And it's your way to give a pat on the back to the artists you think really delivered the musical goods. So get your pens out and start filling in. We'll publish the full results in a couple of issue's time.

1. Best Band 1989
2. Most Exciting Newcomer 1989
3. Best Guitarist 1989
4. Hottest male/female singer 1989
5. Hardest rocking drummer 1989
6. Ballsiest bass-player 1989
7. Best Song 1989
8. Finest LP 1989
9. Best CD 1989
10. Sizzling Single 1989
11. Most Vibrant Video 1989
12. Best Film 1989
13. Brightest Hope 1989
14. Sex Symbol (male) 1989
15. Sex Symbol (female) 1989
16. Heaviest music show on TV 1989
17. Rocking-est music show on radio 1989
18. Best tour 1989
19. Best live concert 1989
20. Your dream concert 1990
21. Biggest surprise 1989
22. THE super-act of the Nineties will be
23. What I'd most like to happen in the Nineties
24. Biggest flop of 1989
25. Biggest hype of 1989

And now some questions about Metal Hammer. Remember all the categories below refer to the past year's issues of Metal Hammer - nobody else!

26. Best cover 1989
27. Best story/interview 1989
28. Worst cover 1989
29. Worst story 1989
30. Best poster 1989

We would finally like to know what impressed you most throughout the past Eighties decade. Please give us your opinion on the best bands, LPs, musicians and tours throughout the last ten years.

The best bands of the Eighties:

1.
2.
3.
4.
5.

The best LPs of the Eighties:

1.
2.
3.
4.
5.

The best musicians/songwriters of the Eighties:

1.
2.
3.
4.
5.

The best tours/festival of the Eighties:

1.
2.
3.
4.
5.

Surname:
First name:
Address:
Postcode:

Please cut out this page and send it in to:

Metal Hammer
Metal Poll 1989
59 Queens Gardens
London W2 3HF

Closing Date: 15th January '90.

Hot & Heavy

Pic.: Photofeatures/Jodi Summers

ANTHRAX REFLECT ON THE MEANING OF LIFE!

Scott Ian of legendary speed metallers ANTHRAX says their new album will reflect the band's growing maturity. It will be the band's fifth album, which they're currently writing in New York.

"As far as writing the next album goes we've just finished the sixth song. It looks like the title of the album will be 'Time And Life'. We're now sponsored by 'Time Magazine'....nah! It could be 'Life And Time' or 'Time And Life', it's pretty self-explanatory. Usually the titles of our albums are describing the attitude of the band at that time. The way we feel at this point, working on our fifth album and having been around a while, is that time is going by and nobody's getting any younger. That's one way to look at it. At the same time as time goes by we get better at what we do, and things become that much more happening. It encompasses all of that. That's what we've been thinking about a lot in the last year, what we're doing with our lives. A lot of the lyrics on the album are going to reflect that, some of the lyrics will better explain things than me talking about it."

Since the story was filed, Anthrax have reportedly dropped 'Time & Life' as a working title for their album. There is no news as to a new title. However, we now know they will be co-producing their album with Mark Dodson who worked on 'State Of Euphoria'. This time around, the album will be mixed by Thomson/Barberio who mixed records for Guns n' Roses and Metallica.

For Scott Ian's personal overview of the Eighties, see 'The Metal Decade' elsewhere in this issue.

KIX KICK OFF

Kix release a single 'Don't Close Your Eyes' on January 8th. The song is taken off the album 'Blow My Fuse' which was released last year and is backed with 'Get It While It's Hot'. The band, who come from Baltimore played some dates in the U.K. in November of '88, including a headline show at the Marquee.

WHITE LION'S DATE WITH PRETTY BOYZ!

White Lion, fresh from their recent support 'sandwich' with Skid Row and Motley Crue have lined up their own headline tour for January. Mike Tramp and Co. will be headlining a three band bill which will also include two hot American acts. White Lion also releasing a single to coincide with the tour in the form of 'Going Home Tonight'.

Second in the line-up are glam sensations Pretty Boy Floyd who featured on the Metal Hammer E.P. on issue 24. Pretty Boy Floyd release their debut album 'Leather Boyz With Electric Toyz' on January 2nd. Pretty Boy Floyd are also due to release the single 'Rock'N'Roll *(Is Gonna Set The World On Fire)* on January 15th. Pretty Boy Floyd may also be going out to play several dates in Europe.

As yet the third slot has not been fully confirmed although it looks likely that it will be Icon who released their latest album 'Right Between The Eyes' towards the end of '89.

The dates for the tour run as follows: Nottingham Rock City, January 8, Glasgow Barrowlands, 17, Newcastle City Hall, 18, Birmingham Hummingbird, 20, Manchester Apollo, 21, Cardiff St. Davids Hall, 22, London Hammersmith Odeon, 23.

In addition to these dates Icon have a *tentative* headline at The Marquee on the 25th.

News

THE METAL HAMMER NEWSLINE

MALMSTEEN TO BIN TURNER?

Yngwie Malmsteen is to tour Europe in a series of shows scheduled to begin in February. He will be touring with an all new band, although it is not known at this stage whether this will include former vocalist Joe Lynn Turner. Although no statement has been released saying that the former Rainbow vocalist was

Pic.: Bertrand Alary

actually asked to leave, many reports have suggested this to be the case. From Malmsteen's point of view it has always been left open. As details of the tour and the new band emerge, we will keep you informed. The Swedish guitar hero is currently at work on his next studio album scheduled to be released in the first half of 1990.

TELFORD METAL ON THE RAMPAGE

Trapperzat, Telford's ugliest *(sic)* metal band go into the studio in January to record their first single. The band have just recruited new singer Paul Britton.

Pics.: Photofeatures/A. DiSanto

BON JOVI'S SECRET GIG SHOCK!

Jon Bon Jovi MAY play a 'secret' gig in London during the band's U.K. visit. Jon told MH it wouldn't be a normal show but more like, 'An Evening With Bon Jovi'.

Says Jon: *"We will be doing the gig as a charity performance and will be different to a normal show and a lot more informal. We will be doing a load of different cover versions and basically having a great deal of fun!"* Jon naturally didn't wish to disclose the venue, as of course then it would not be a secret! Keep your eyes peeled!

SHY COME UP WITH THE MONEY

Shy are to release the second single from their 'Misspent Youth' album entitled 'Money' on January 15th. This is the second single taken from the album, the first being 'Give It All You've Got'. The band have lined up a series of dates throughout January which can be found on the 'On Tour' page of this issue.

ROADHOUSE BLUES

Roadhouse will be starting the new year with a prestigious blues brawl at the London Hippodrome on Wednesday 3rd January. Don't be surprised if a certain New Jersey rock giant decides to come down after his gig at Wembley the same night. Jon Bon Jovi has apparently been impressed with what he's heard of the band and has on occasion been known to turn up at the Hippodrome. Only time will tell liggers! The band will also be playing the Ipswich Caribbean Centre on Friday 19th of January.

TAKING GIANT STEPS

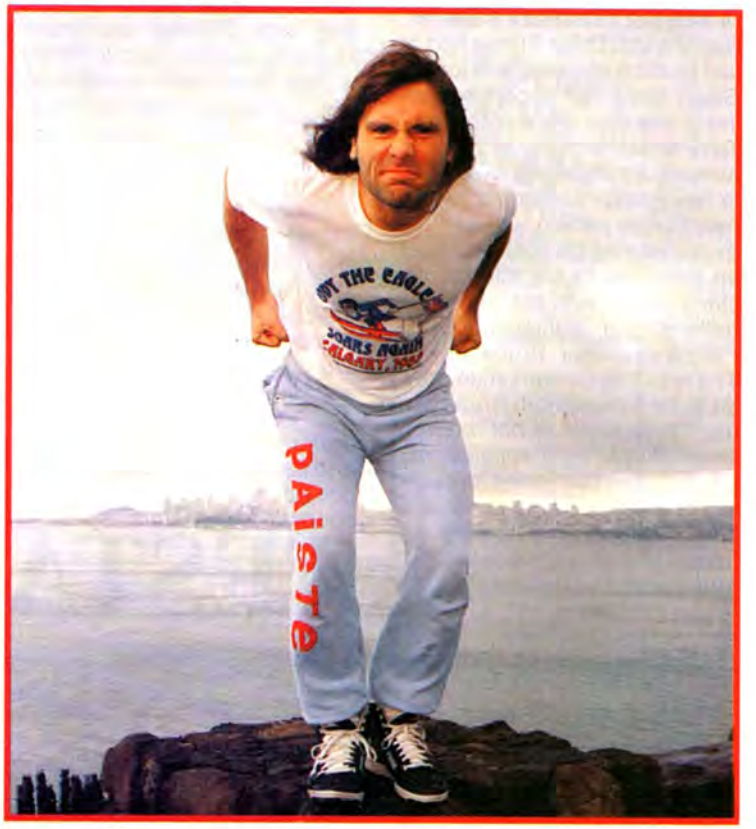
AOR gods, Giant, are releasing their first single in Europe entitled 'I'm A Believer' from their debut album 'Last Of The Runaways' on February 5th. The single will be backed with 'No Way Out ' and an additional track 'The Big Pitch' on the 12;. The album itself was scheduled to be released in January but now looks likely to be put back to March.

The band are likely to be coming here to showcase in the Spring, details of which will be announced nearer to the time.

QUIREBOY FEELS A LITTLE QUEER CROAKY SPIKE SAYS 'SORRY FANS'

The Quireboys wish to apologise to their fans who turned up to their gigs on the 18th and 19th of November at Walsall and Cambridge respectively. The cancellations were due to singer Spike contracting laryngitis. These dates will be rescheduled on the new year.

The band are releasing another single from their forthcoming album on December 27th entitled 'Hey You'. The band release their debut album on January 29th 1990.



STOPPRESS

IRON MAIDEN SPLIT MYSTERY

Rumours swept the metal world just before Christmas that Bruce Dickinson, lead singer with Britain's premier metal band Iron Maiden, was planning to leave the group. It was also suggested that he would be replaced by Michael Kiske, lead singer with Helloween, the top German metal band. It was claimed that 22 year old Michael who joined Helloween in 1986, would be the ideal replacement for Bruce, as he has tremendous energy and a powerful voice. However sources close to Iron Maiden dismissed the idea as *"A load of crap!"*. Bruce is planning to start a solo tour with his own group of musicians in February, to tie in with his now completed solo album. But said a friend: *"Bruce says he is expecting a busy year, with his solo project, but is also looking forward to starting work again, recording in the summer and touring with Iron Maiden next September.*

Bruce Dickinson joined Iron Maiden in 1983 when he replaced Paul Di'Anno. No official confirmation of the 'split' story was available at press time.

Hot Heavy News

Pic.: Didi Zill

band and not just some project by some 'guitar hero'. All the members of the band have contributed to text and lyrics.

MARSHALL LAW LOSE DRUMMER

Following an extensive U.K. tour supporting Little Angels and the release of their much praised debut album, Marshall Law have parted company with drummer Mick Donovan.
Mick says, *"I've parted company with Marshall Law due to the fact that I have been informed they have been rehearsing with another drummer. The only reason I can think of is that they want somebody who is a bit more technical but more so with a bigger and better drumkit!"* Mick is open to offers from other bands, preferably with management. Interested parties should contact him on *(0889)* 570163.
Marshall Law commented: *"Mick was technically inadequate, we were having to use a drum machine half the time anyway. We've been seeing and rehearsing with other drummers which Mick realised and decided to leave of his own accord. We wish him every success in the future."*

NOW FOLK GETS A TASTE OF METAL 'SECURITY'

The problem of security guards getting out of hand at heavy metal/thrash gigs, is spreading to other types of musical event. Another flare up hit a London venue recently and for once metal fans weren't the victims.
When folk rockers All About Eve played London's Astoria theatre guitarist Tim Bricheno was allegedly attacked by a member of the security staff after the band's show. It happened as he was leaving the venue. He is said to have been punched and kicked and then dragged down the stairs by his hair by an as yet unidentified member of the venue's security staff. The police were called and Tim will be pressing charges for assault.
This incident serves to reinforce one important fact often overlooked by victims of security violence *anywhere*. Everyone has the right to call the police and press charges. Security are only entitled to use *reasonable* force to remove people from the venue.

IDOLS GIG!

1989 is set to end with a bang with a five band bill at the Marquee on New Year's Eve culminating with The Grip who are due to go on stage on midnight thereby becoming the last band to play the Marquee in the eighties and the first of the nineties simultaneously. Phew! Rock'n'roll eh?
The line-up for the night features Monterrey, Last Of The Teenage Idols, Under Neath What and Horse *(London)*.

METAL HAMMER

GLASNOST!

We are proud to announce that Metal Hammer will now be released throughout U.S.S.R. The title of the magazine issued in Russia is OK/Metal Hammer. The Metal Hammer team is working with a state run organisation there and the title has become the country's first ever music magazine.
The first issue of 500,000 copies went on sale in November and as from Issue 2 in February will be available bi-monthly. As it is the first music magazine to be distributed there, the format is more broad in it's coverage of rock and pop and also covers up and coming Russian bands.
With the Russian edition, this takes Metal Hammer's coverage of rock into nine countries and nine different languages:
Great Britain, Germany, France, Spain, Holland, Hungary, Greece, Italy and Russia. This firmly establishes Metal Hammer as the world's biggest international rock/metal magazine.

PURPLE STILL LOOKING

Reports that Deep Purple had at last found a replacement for Ian Gillan since his departure earlier in the year were premature. Terry Brock formerly of melodic rockers Strangeways was said to have been confirmed as the new Purple person.
Endeavouring to locate Terry for an interview to discuss his exciting future with the seventies rockers, we contacted Deep Purple manager Bruce Payne. The resulting conversation proved to be a revelation. Bruce told us: *"Terry Brock is not the new Deep Purple lead vocalist, nor has he been confirmed as such. We are still looking for a new singer for the band and we will inform you as soon as we have found one."*
When pressed as to the names of vocalists being considered for the job, Bruce was unwilling to comment.
Metal Hammer comment: Bah, humbug!

LAZY DAYS AHEAD

Andy Suhsemihl, former guitarist with U.D.O., which he left in July '89, goes into production with his new band A.S. Lazy on the band's debut album. The band line-up features Andy Susemihl himself on guitar, Tommy Bloch on vocals, Herbert Dreger on drums and Claus Fion and bass.
Producing the album *(working title 'Westworld')* will be Sefan Kaufman or Frank Mono with Andy S. co-producing.
Andy used his time with U.D.O. to augment his song-writing talents and wishes A.S.Lazy to be recognised as a bone fide

TESTAMENT

Pic.:John Bruno

San Francisco thrash/power metal fivepiece Testament have announced a headlining New Year show in London. The band will be playing the Hammersmith Odeon on Saturday January 13th with tickets priced at 7.50 and 6.50.
Testament top an all star bill which features three other bands namely Mortal Sin, Xentrix and Horse *(London)*.
At this stage it is not clear whether the band are planning to play any dates in Europe.

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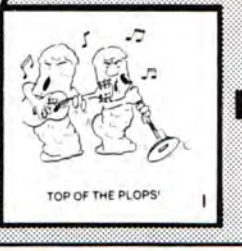

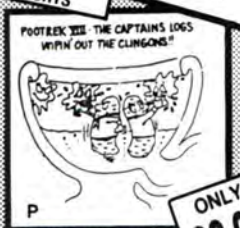

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METALLICA

Metallica had a fantastic year in 1989 that rounded of a highly successful debut in the Eighties, that saw them revolutionise rock. During the past year they toured the globe, from the snows of Alaska to the steamy heat of Brazil and Australia. The band played 251 shows over the past twenty months and everywhere they went down a storm.

So it was a fairly exhausted Lars Ulrich that we called home and the drummer was busy catching up with his domestic life. In fact he thought it was the plumber calling! As soon as he realised it was Metal Hammer and not a metal spanner interrupting his quiet day at home he cried out *''I don't know when the new album is coming out and I also don't know what its gonna sound like!''*

It sounded like Lars was still tired from the 'Damage Justice' tour. How long were they on the road?

''The headlining part of our tour started in Budapest, Hungary, but we started three months earlier as part of the American Monsters Of Rock on May 27. After Budapest we played in Italy with local support acts, followed by some gigs in Southern France with Anthrax and the Spanish Monsters of Rock festival with Iron Maiden. On September 24 we started our British tour with Danzig as support. On October 13 we started in Copenhagen with Queensryche and our last European gig was on November 4th in Holland. It was an incredible way to finish the tour playing to more than 11,000 people, although I don't think it was the best played gig of the tour because we were pretty exhausted from touring. But atmosphere wise the gigs in Holland and Belgium were the best of the European tour.''

CULT

After this Metallica went to America with Queensryche.

''After 15 days rest we started in Toledo, Ohio and the tour went until Christmas and on into January and finished in Minneapolis on April 21st. In May we did some gigs in New Zealand, Australia and Japan and we flew back via Hawaii and Alaska before arriving in Continental USA.

Then we had The Cult as support act and started on May 31 in Vancouver and the tour lasted until September 23. The last two weeks of the tour The Cult didn't support us because they thought they were too big to open for us on the American West and they were replaced by Faith No More. The first week of October we did some gigs in Brazil and our final gig was Sao Paulo on October 7.

You run into problems I heard. Was that due to the fact that your sound man got sick? *Big Mick was already sick when we flew over. He didn't want chance his life with the Brazilian medical people so he flew right back home. Our monitor man did the sound and that wasn't a problem, but in Brazil they don't care about anything. They are really enthusiastic. There are hardly any bands playing there and most of them that do are at the end of their careers. At last they could see a band on the way up and they thought that was really nice. But sometimes their enthusiasm went a bit too far. The local newspapers were saying which hotel we were staying in, so it was over run with people and we couldn't even leave our rooms. It wasn't the punters who gave us a hard time but more the hundreds of beggars and lepers and people begging for money.''*

Sounds like New York!

''Ha ha! Well this was a bit worse. Thousands of people live in cardboard boxes and inflation is so bad they have to print new money every two weeks.''

Danzig, Queensrÿche, The Cult and Faith No More are not what you'd call suitable bands to support Metallica surely? Who makes the choice, the management, record company, or do you just choose your favourite bands?

''It's just a combination of factors. First you need a band who play different music to get a bit of contrast. We had bands who had just released an album and had a good buzz going. The Cult we knew for years and they had the same attitude as we have. Concerning Danzig - in England we didn't have to worry about who would support us. We just wanted to have a few friends

Pics.: Ross Halfin

to give them the chance for exposure in front of a big crowd. It was the same with Faith No More. Queensryche had just released an excellent album and we were really impressed how professional they were every night. They gave 110 per cent and never had a bad night. The Cult were a bit rusty at the beginning of the tour because they hadn't played for two years but as the tour went along they got better. Once in a while they had a bum night. Faith No More released one of the best LPs of 1989 and we gave them the chance for some stage experience.''

PING PONG BALLS

Talking of Queensrÿche - what was the story about 1500 ping pong balls?

''On April 21st it was our last gig with Queensryche. We had been on the road with them for eight months and you always try to razz them on the last night of a tour. We wanted to do something nobody had done before, not like when Ozzy started taking our gear off stage while we were playing. We wanted to play some tricks on Queensryche but in a way that wouldn't influence their playing. So for 45 minutes we did something in every song. In one song we dropped 1500 ping pong balls on their heads. Or we had flash bombs going off in the middle of songs. After their soundcheck we changed their back drop from 'Queensryche: Operation Mindcrime'to 'Third Reich: Operation Crellfind'. But the funniest thing we did was during their last song. You have to know they are real fitness fanatics and work out every day in a gymn. So high above their drum riser we had a row of male strippers covered in oil doing their routines. So 15,000 were watching them during 'Eyes Of A Stranger.' But the band noticed it only half way through the song because the guys were so high above them. I think they were a bit pissed off at us. But when they came into the dressing room for each band member there was the gift a video camcorder, so that calmed them down a bit - I think!''

After the ping pong balls, what was that story about 500 live goldfish that you threw on stage

PING PONG PANIC TO GOLD FISH FEVER...

Metallica Go Stone Cold Crazy!

at The Cult?

"I don't want to go too deeply into that."

(I heard that Ian Astbury's girlfriend, firewoman had a big aquarium and took a small goldfish with her on tour and that the gold fish was the most important thing in her life. Then it got sick.)

"She was such a nature loving hippie, and we had to turn down the air conditioning in the tour bus so the goldfish wouldn't catch a cold. It was pretty ridiculous...

(I heard that the goldfish did get sick, a doctor was called in and he put some drops into its water but the fish died anyway. Later somebody sealed the fish like a tourpass and gave it to her so the fish could stay with her for the rest of the tour. Pretty sick humor if you ask me)

"Well ... During their set we went on stage wearing long black wigs all dressed up as Ian Astbury with tee-shirts around their waists to get a beer belly effect, and hippie sunglasses. At one point five Ian Astbury's were dancing around stage. It was really a big laugh. After we pissed them off for half an hour Ian said, instead of the usual thank you for a great tour: 'On behalf of The Cult and our road crew I want to say that Metallica are a bunch of assholes'. But immediately after their gig we invited them into our dressing rooms and gave them each a set of portable speakers."

But to get back to the goldfish story, we heard Metallica threw 500 lives ones on stage at The Cult. We even heard their drummer Matt went up front and ate one of the fish in front of Astbury's nose. Right?

"I think from now on we're on their shit list."

During the tour Metallica went to the Grammy Awards with strange results.

"That was on February 22 in Los Angeles. We had to cancel a few gigs on our tour to be there. It was really funny - we'd never seen anything like it before. It was so different from the things we do normally and it was good to play in front of a trillion people on TV. It was hectic. Our gear had to be set up and adjusted within three minutes. We played live so there was no room for errors in our playing. Once we heard the sound was okay our nervousness disappeared. It's really strange to play in front of 3000 tuxedos. We saw in the front row Whitney Houston sitting next to Miles Davis, the major of Los Angeles, and Stevie Wonder bopping his head up and down."

But isn't he always bopping his head? What was the audience reaction like when it was known Jethro Tull had won the award for heavy metal act? Lita Ford who was announcing almost fell over in surprise.

BOOING

"We couldn't see Lita and Alice Cooper from where we were standing. But the people in the hall were booing for more than two minutes. TV watchers couldn't hear it because they put on a commercial right after our song. But when I saw the whole thing on video, I saw Lita's reaction. Later that night I saw Alice Cooper and he gave me the envelope with the results of that award which I framed and will hang in my new house."

So next time they'll have separate awards for heavy metal and hard rock, right? But we still wouldn't know what category Jethro Tull belongs in.

"The whole award thing, because Jethro Tull won the heavy metal section, became sort of a joke. Maybe its a good thing we didn't win the award."

Did the TV appearance help ensure the album sales became gigantic? '...And Justice For All' has sold more than two million copies.

"No not really. The album was selling well from October '88 to April '89. We released the single 'One' and that made it to 35 in the US Billboard chart. If somebody told me a year ago that Metallica would have a single in the Top Forty I would have died laughing. That we did it with a song like 'One' was a surprise. I thought 'Eye Of The Beholder' would be the eventual single but that track didn't do anything. I never expected 'One' would do so well. A song with such lyrics, such an atmosphere and such a video."

Pic.: Ross Halfin

Which was that band who said they'd never put out a video?

"That could have been either James or me. We said that a million times (laughs) *...but we changed our mind. We thought we didn't need a video and that we didn't have to go along with the grey masses. But it got to the point where they wanted a video from us and in the end we had a lot of fun making it. And we were very satisfied with the end result. I'm sure it won't be the last video we'll make. It's no bad thing to go back on your previous statements. If you don't change and refuse to grow up you'll repeat yourself and get rusty."*

Metallica have earned a bit of money at last but Lars bought his house close to San Fran-

cisco. Where was he during the earthquake?

"On October 17 I was in Denmark with family and friends. But my house wasn't damaged. Kirk bought his house a month after the 'quake. James though was strolling along in the centre of SF when it started raining glass, but he came out of it pretty cool and he needed a week's vacation in Lake Tahoe before coming back. The earthquake wasn't as bad as most of the newspapers suggested."

After a long rest Metallica are going to get back together to write stuff in April. Wasn't it a good time to put out a live album?

"No, Metallica has been in the news for the last two years and its time now to stay in the background. We don't wanna over expose ourselves. And in Europe there are enough bootlegs to keep fans of live material satisfied. And live albums don't have the magic of ten years ago when 'Made In Japan' and 'Strangers In The Night' were released. Nowadays you just put on a live video of your favourite band. That's why a live album is not as important as it used to be. In the coming months we won't be doing anything concerning music and I will have enough to do working on my house."

When Mr. Coverdale gives you a call would you fancy a round of Monsters?

"Well it's too early to say. Maybe if he asks us to co-headline!" (Lars chuckles). There is one thing we have to do in the first few days of January. Elektra celebrates its fortieth anniversary in 1990 and to celebrate they are putting out a double album featuring their most important artists. Each will play a song of a band that was big on Elektra in the seventies. We are going to do Queen's 'Stone Cold Crazy'. We didn't specially want to do it but our record company asked us. We listened to the original version a few times and liked it more and more. So maybe we'll put it out in Europe as the B side of a single later on."

BORING

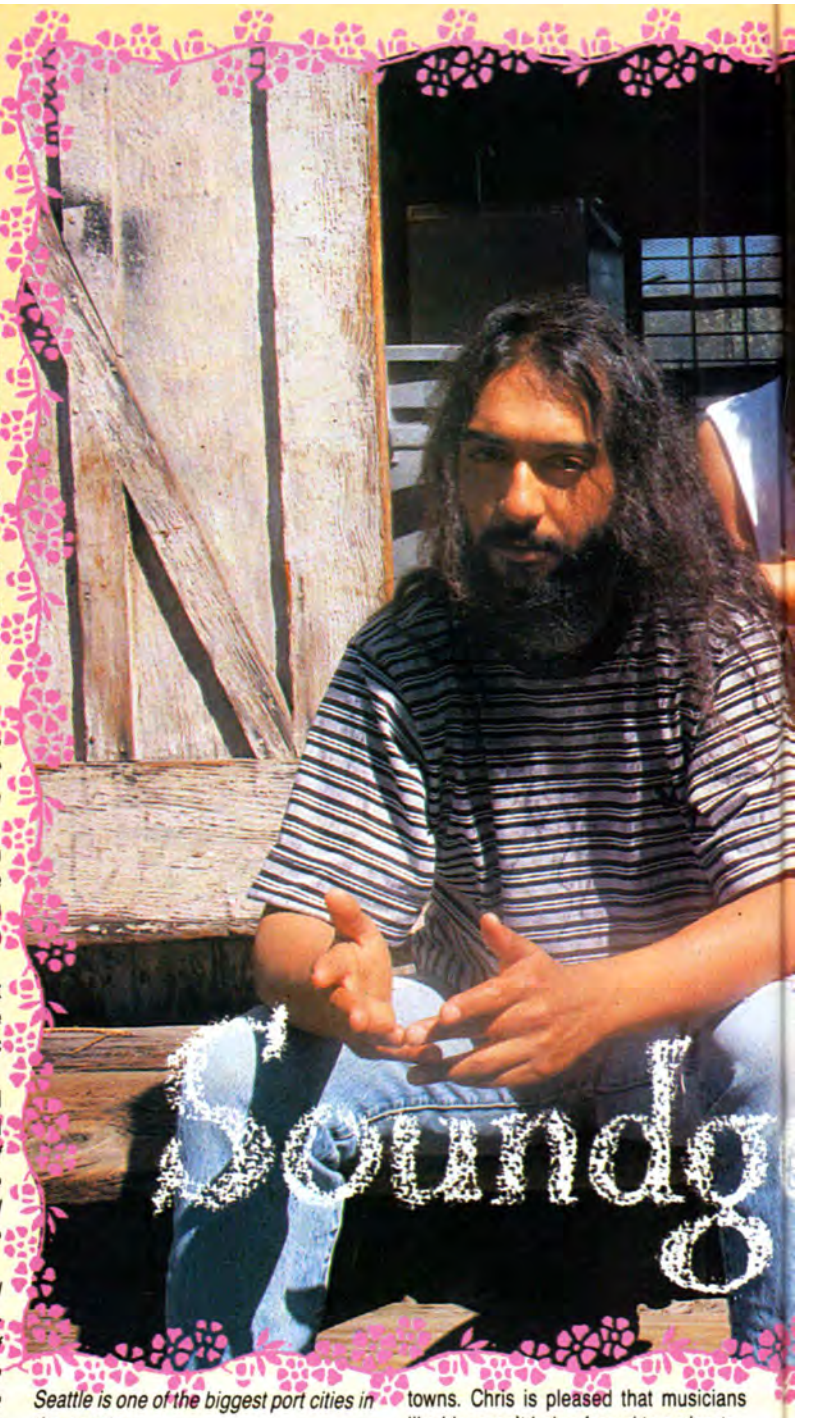
Lars has been working on a compilation album of New Wave Of British Heavy Metal songs. Can he tell us a bit more about it?

"I don't have to bore you with my love of the music out of '79-'80. But somewhere during the last tour I started toying with the idea of putting out a compilation album with all my favourite New Wave Of British Heavy Metal bands on it. A lot of the material was never released on CD so I thought if I could get a record company to release the stuff on CD and LP why not? A lot of fans know about the roots of Metallica and hear in our interviews all the time we are talking about bands like Angelwitch, Sledgehammer or Diamond Head but actually don't know the music of these bands. Putting the album together wasn't as easy as it sounds. Some tapes were really hard to get. For example the master tape of Diamond Head was found somewhere in Germany at Wolf Records. Now we have most of the signed contracts and master tapes in. The double album has 24 tracks and the double CD has 30 and will hit the shops in February. But the bands and the tracks I want to leave as a surprise."

Konnoisseurs of the NWOB HM figure out those 30 tracks easily. I'll give you 3 examples to help you on the way 'Set The Stage Alight' by Weapon, 'Treason' by A II Z, and 'Prowler' by Iron Maiden. These are from the days when British heavy metal was at its peak and a heavy metal fan in Copenhagen set off for America - to start his own band that became - Metallica!

METAL MIKE

SOWING THE SEEDS OF SOUND



Some of the oddest sounding grooves to be heard during the last couple of years were the grungey distortions concentrated in an otherwise conspicuously un-groovy town somewhere in America's North-West. The town is Seattle and it's only other claim to musical fame is that Jimi Hendrix was born there.

We first wrote about this array of strangely sounding bands with even stranger sounding names *(Soundgarden apparently take their name from an arrangement of steel tubing that catches the sound of whistling wind)* last spring when a lot of them were still signed to the local Sub-Pop label. This label was largely responsible for the whole Seattle identity, first picking up on the originality of bands like Tad, Mudhoney and Soundgarden.

Of these three bands only Soundgarden have signed to a major label and last autumn released the LP 'Louder Than Love' on A&M. In signing to a major Soundgarden somewhat distanced themselves from their uncompromising indie status, although A&M's dosh and broader promotional abilities will help them move into other areas where they will be heard by a bigger audience. The album is a work of uncompromising frenzied brilliance, although lots of old fans were disappointed with what they saw as a commercial sell-out compared to the band's previous LP on SST, 'Ultra Mega OK'. Other releases include various singles on Sub-Pop and contributions to a couple of movie sound-tracks.

HYPED

Soundgarden are currently touring the States, and it was during this tour that we called singer Chris Cornell shacked up in a hotel somewhere in New Mexico to find out more about this strange Seattle phenomena. With all these upheavals going on, could the whole 'scene' be on the verge of disintegration after a year of gossip surrounding the most hyped town in... well, the North-East of America.

Soundgarden were always based in Seattle although their original bass-player and guitarist both came from Chicago - and their drummer hailed from San Diego in California. The band met up on the Seattle punk scene and that was where they started writing music together.

"We started out as a three-piece." Chris explains. *"I was the singer but I was also the drummer so we put the drums onto the stage and I would sing and play drums. We did that for about a year and played shows in that line-up but I got sick of it because it was too hard.*

"We were writing hard hitting songs but basically there was no way I could be a singer and a drummer at the same time. That was when we decided to add a fourth member, so we asked a friend called Scott Almquist to join the band. He was our drummer for about a year, but it wasn't possible to go on tour with him because he had a family."

Scott was replaced by Matt Cameron who is still with the band. The rest of the line-up is made up of bassist Jason Everman who recently replaced Jason Sherman and guitarist Kim Thayil.

Outsiders must get the impression that nepotism rules in downtown Seattle. The place seems like some kind of masonic temple of mutual back-scratching...

Chris admits that a lot of the local bands have more than just close musical ties: *"I used to live with the singer of Mother Love Bone, and we've done shows with nearly all other bands. We all used to hang out together and we've been friends for years."*

"It was like that from when we started out in bands. Seattle was never a big audience city where you have loads of suburban people coming out to see shows, it was a musicians audience the whole time. This may or may not be a reason that we're influenced by each other to a certain degree as far as the sound goes."

SMARTER

Living together, working together, sharing producers - similarities between the sub-pop bands run deeper than the purely musical. It's not surprising that the album sleeves seem familiar and are often designed by the same 'friends'... Apart from the closeness, what else makes the Seattle sub-pop posse so different?

"We're a lot smarter than any of the other bands in the rest of the world." Chris merrily jests. *"But seriously, it's probably because it's a weird isolated kinda place.*

"Most kids grow up playing music without feeling pressured into sounding like Kiss or any other band wiping up their town at the moment. There's no record business or movie business. In fact, Seattle is one of the biggest port cities in the country.:-

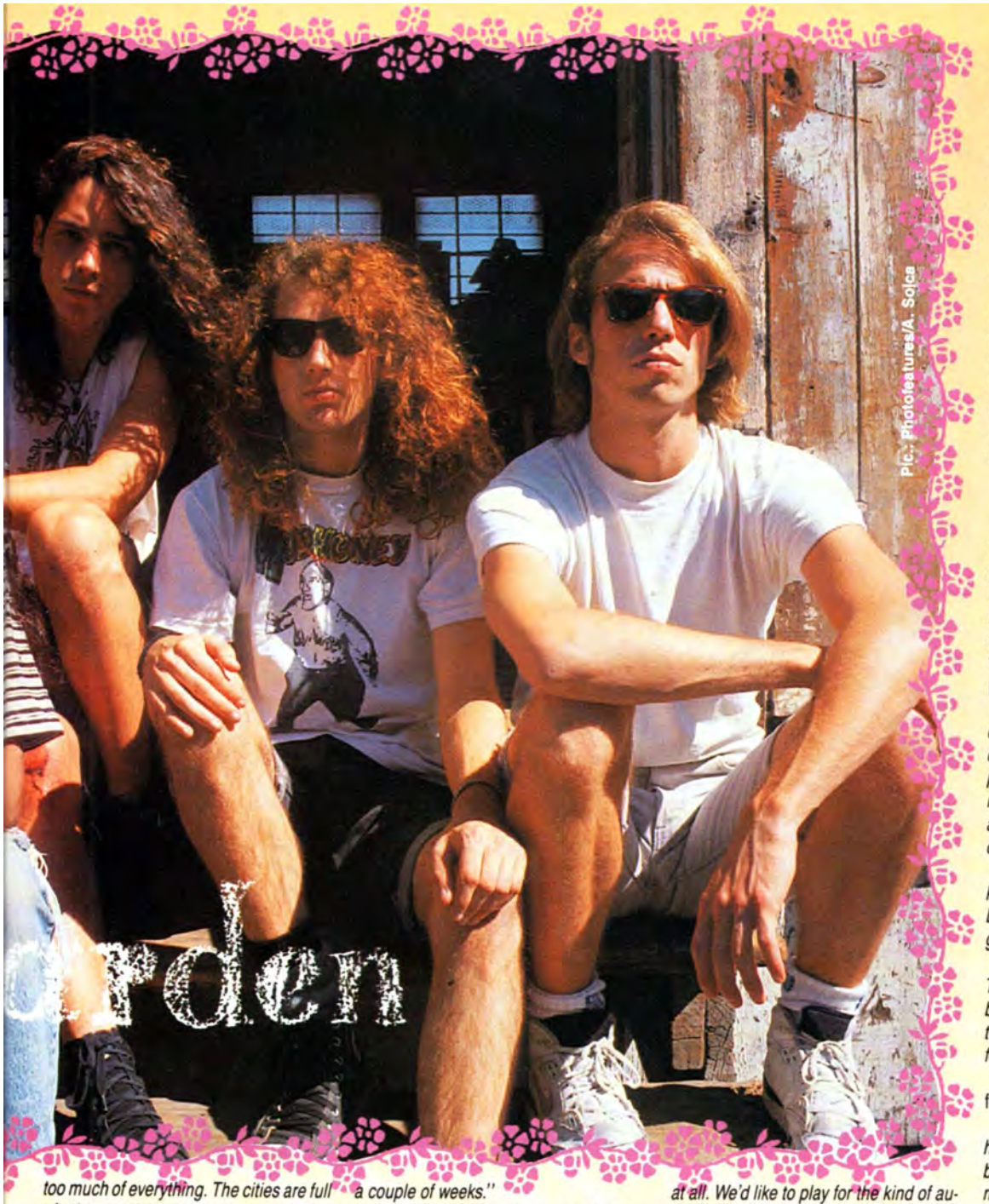
Lack of peer pressure and not having to bow to the contrived trendiness of big cities has helped forge sub-pop's idiosyncratic garage rumblings. And Seventies prog rock was always big in the sticks, wasn't it Chris?

"I suppose we all had childhood influences ranging from Black Sabbath, Led Zeppelin, King Crimson to the punk and hard-core stuff in the early eighties like the Minute Men, Black Flag and Killing Joke. These days we listen to a lot of bands like Prong and Loop and Spacemen 3. That's things happening outside of Seattle."

Seattle wasn't particularly kind to it's most famous son Jimi Hendrix who moved away as soon as he realised there were easier places to become a rock 'n' roll super-star. But boring non-descript towns often generate an excess of originality because they lack the temptations of the all-consuming nightlife and imagination-draining excesses of larger towns. Chris is pleased that musicians like him aren't being forced to emigrate:

"That's one of the reasons it's good that Seattle's become so hip. When I used to tell people I was a musician, they'd tell me I'd have to get out of Seattle or I'd never do anything. I've seen bands leave Seattle for years now to go to New York or LA or England and not do anything - they just go broke because the city is so difficult to live in. I learnt to live off almost no money so I could play music. That's why it's good when people come to your own back yard. It's better than leaving and having to go somewhere else.

"The only problem is that when too much world focus is on one place, it could be hard to back it up. I actually think Soundgarden, Mudhoney and Mother Love Bone can live up to expectations but there should be even more bands. Seattle is looked at at being a pretty hip place, so people are looking to us. But if you live in the big cities it's like you've seen the whole thing. The bands just get



too much of everything. The cities are full of other musicians trying to make it and trying to become mega stars. I've never wanted to move away just to play music."

COMPROMISE

Soundgarden held out for a long time before signing to A&M. Do you feel as though you were forced to compromise in any way when you signed to a major?

"No, not at all. We're still doing what we would have done anyway, regardless of whether it was on a major label or not. Mother Love Bone signed half a year before we did. There was a brief period when major labels came up to our shows to check us out. There would be a bunch of millionaires standing around in suits and they were just there. We'd often play with other bands that were really good, and Seattle became a kind of signing pool for other major labels. Whenever I go to a show, I see someone I recognise from the industry drooling over some new Seattle band. But when Sub-Pop records first started out we were the only band for a couple of weeks."

Soundgarden have been together for at least twice as long as some of the other bands, which explains their distinctive development. Musically they are also less grungey and Chris uses his whole kick-out-the-jams metallic vocal range instead of just growling into the mike. Chris agrees: *"We're definitely a real metal band although you can still hear the whole Iggy Pop and MC5 thing."*

RUMOURS

Soundgarden last played London at the infamous hard-core haven and sadly now not usable School Of Oriental And African Studies last spring.

"We really enjoyed ourselves. It was great." Chris remembered. *"We only got to play two shows in England which is too bad - hopefully we'll get to play more next time."*

"Both shows were really crowded though and it would be great to actually tour next time. It remains to be seen whether we can travel around the country at all. We'd like to play for the kind of audience who don't just stand there scrutinising you with their arms folded like you sometimes gets in San Francisco or in New York. It's amazing, some of these cool crowds. They just stand with a beer in their hand, maybe swaying..."

"Italian audiences are the best. They just go mad and are dead energetic - but we had a good time all over Europe. There's been talk about us coming over with Voivod. I don't know whether this'll work out or not although we're all fans of the band."

Soundgarden are currently touring the States with Bullet Lavolta. What's it like touring the States?

"It's OK." Chris replied fairly unenthusiastically. *"I actually love playing live. That's the only fun thing about touring, going on stage. The rest of the time things can get really boring. All of the American towns look the same and it's not as if we're staying in hotels in town - we always seem to be travelling from hotel to show and back again. I mean the audiences are great, it's just the towns that are so bad. The distances between shows are always so big.*

"When we're not actually playing I spend a lot of the time just being by myself. I'll go into my hotel room and enjoy my own company, I'm not exactly Mr. Party Boy."

So there aren't any mad Spinal Tap antics on the road then?

Chris laughs: *"Well, we've tried to throw the occasional piece of furniture out of the window... seriously though, we've been watching Spinal Tap in the tour bus. We get drunk, but we don't do many drugs or anything and the crazy things we do seem boring once you've sobered up."*

DIRTY

'Louder Than Love' was produced by Terry Date, a Seattle based producer who also worked with other local bands like Mother Love Bone, Metal Church, Fifth Angel and The Accused. Although the album includes a number of overdubs, they can all be played live and the overall production is raw and basic.

"We wanted the record to sound as dirty as possible." Chris explained *"The overdubs were all streamlined and we played what we would have played live rather than putting down a simple part and adding some filler or lead that we couldn't duplicate live.*

We're hoping our next album will be a kind of progression from 'Louder Than Love' in the same way that 'Louder...' progressed from 'Ultra Mega OK'.

"We write all of our songs as a group. There's no kind of main song writer behind the band or anything. We've actually already written quite a few songs for the next LP already."

What about exciting plans for the future?

"I just want to play music and write and have fun. I want all my friends in bands to be more successful - In fact I'd like all musicians to be more successful. It's a shame there's such a big gap between being a successful musicians and an unsuccessful musician, you can't be middle-class if you're in a band. It seems as though you've got to be either poor rich."

You've written a couple of songs for films, is that an area you'd like to get more involved in?

"I don't know. If I weren't a musician, I'd like to get into photography - that's something that interests me. At the moment I haven't got the time to do anything other than play music."

"I wouldn't mind being rich one day. It would certainly allow me more time and effort to do what I like to do the most. I wouldn't be one of the rock musicians owning his own castle because I earned so much money. I wouldn't be happy that way. It's a crime to use up more resources than you could ever possibly need. There's plenty of places to put wealth in this world and I wouldn't put in all into myself."

KAREN SEEKINGS

OWN WORDS

pic: A. Bradshaw

DAVID COVERDALE (WHITESNAKE)

It's not every day that Mr. Coverdale turns up and is happy to talk about his new album. This rare opportunity was too good to be missed -- even if the interview about the new album had already been done weeks ago over the telephone. Hence we asked Mr. Whitesnake to comment on the individual songs of the 'Slip Of The Tongue'album. The following statements are the result of our conversation:

SLIP OF THE TONGUE

"SLIP OF THE TONGUE is Whitesnake's first real group effort. For the first time we worked together as a family and I hope that things will remain that way for a long time yet. The title song ist an ideal live opener and it was written precisely for that purpose; the track is very starighforward -- without compromise. Adrian is familiar with the concept of Whitesnake; he was a Whitesnake fan from the very beginning, and the tracks that we collaborated on fit our past perfectly. 'Silp Of The Tongue'is the reversal of the old clichee 'man chases woman'. In this case the woman is chasing the man..."

CHEAP AN' NASTY

"A healthy mixture of 'Slide It In' and 'Slow An' Easy'. Glenn Hughes contributed to the vocals on this track - the first time we've worked together since Purple.
I find it very difficult to talk about our songs -- either you like them or you don't. This number is ideal for the 'Whitesnake Choir' -- for those fans who are going to support us live. On the one hand typical Whitesnake, on the other hand the song is different..."

FOOL FOR YOUR LOVING

"There are several reasons why we re-recorded this song. First of all I am of the opinion that the track was not presented adequately in the past, and secondly we are facing the start of a new decade. READY AN' WILLING came out in 1980 -- so there are ten years between the two recordings. I asked the Band whether they wanted to do a new recording of 'Fool For Your Loving', and the boys were enthusiastic. If I could I would re-record Whitesnake's entire past!"

NOW YOU'RE GONE

"Each of our songs has some sort of parallel to an older number. 'Now You're Gone' is the continuation of 'Here I Go Again' or 'Love Ain't No Stranger'. Whenever we get the chance we ask the fans which Whitesnake tracks they like best -- and those songs keep cropping up without us necessarily wanting to copy them. But of course I can't deny certain parallels and similar song structures."

WINGS OF THE STORM

"At first we weren't too sure whether we wanted to put the track on the album or not. There was another song called 'Sweet Lady Luck' which we could have used. Eventually we decided to use 'Wings Of The Storm' because I like the classical influences of the track. I love Wagner; as far as I am concerned Wagner was one of the first rockers -- and there are a number of typically Wagnerian passages in 'Wings Of The Storm'."

KITTEN GOT CLAWS

"This is Steve Vai's favourite. The text reminds me of Chuck Berry, it's a mixture of funny passages and typical rock clichees. Most women show their claws when they don't get what they want. Every woman has this thoroughly charming trait. 'Kitten Got Claws' is about my girlfriend and your girlfriend -- about every woman. Vai's guitar parts are unbelievable; he produced all those cat-like noises on his guitar. I can't wait to do this song live."

THE DEEPER THE LOVE

"A soul song which we will probably release as our next single. The song is yet again about a relationship: the longer you live together, the more you belong together -- of course this also applies to the relationship we have with our fans. 'The Deeper The Love'is an honest statement which means a lot to me."

JUDGEMENT DAY

"The original idea for this song dates back to 1975 or '76, but I never had the right people to record the song with. Adrian picked up on the 'Judgement Day' idea and turned it into a real classic. I would love to do a video for 'Judgement Day'."

SLOW POKE MUSIC

"If you have a look at the DAVID COVERDALE/WHITESNAKE album from 1976 you may notice that the cover mentions a songwriting company called 'S.P. Music'. These initials stand for 'Slow Poke Music' which I personally find rather amusing and very fitting. Certain people who I used to work with found the idea too ambiguous, therefore 'Slow Poke Musik' was changed to 'S.P. Music'. Be that as it may, the chorus is old and we only had to add the rest. A very danceable track."

SAILING SHIPS

"This song sums up 38 years of experience, and it hurts when people try to destroy such a personal statement with a few basic sentences. And exactly that is what happened in a number of English magazines - but then I didn't really expect anything else from the English press. 'Sailing Ship'sums up my life philosophy: Life is difficult and there is nothing worse than having to go through life all by yourself. But if you want to cope with life you have to take risks, otherwise you will end up a loser. I know that our fans can identify with the song and that they will understand it. When I sing 'take me with you' I'm not talking about the band or myself but about the song which I consider some sort of travelling companion. That may sound tacky -- people will understand the meaning of the song, and for me personally that is more important than anything else. 'Sailing Ships'is a very personal song for our fans."

GÖTZ KÜHNEMUND

FAITH NO MORE

"...absolute barn stormer of an album from start to finish"
METAL FORCES

"...F.N.M. will have to settle for being the best heavy metal band this year"
RECORD MIRROR

"...all I can add is Faith No More, f**king magic"
METAL HAMMER

"...Faith No More, a shit hot band"
RAW

"...thinking mans metal"
NEW HI-FI SOUND

"...Faith No More are the band for you"
THE CUT

"...shows what can be done with rock if the cod-piece is dropped"
THE PINK PAPER

"...I will be totally honest...the BEST album of the year!"
KIRK HAMMET (METALLICA)

"...the press has trouble categorizing the band Faith No More; so it must be something original, and that's what we need in the world of same sounding shit new bands"
JAMES HETFIELD (METALLICA)

"...The Real Thing is the most important album in the last two years"
RICK SAVAGE (DEF LEPPARD)

"...the new Faith No More album is f**king brilliant. The new lead singer is amazing, and the band itself is the most soulful and original rock and roll band to come along in a long while"
SLASH (GUNS 'N' ROSES)

"...by far the best band I've ever seen. I'm jealous"
AXL ROSE (GUNS 'N' ROSES)

"...the best album I've heard in a year. The first three songs are the best I've heard in five years"
JOE ELLIOT (DEF LEPPARD)

"...the most refreshing album to hit the scene since Appetite For Destruction in 1987"
LARS ULRICH (METALLICA)

THE REAL THING

LP: 828 154 1 ▪ MC: 828 154 4 ▪ CD: 828 154 2 .

LONDON

WASTED ROCK RANGERS

"IT'S LIKE AN HOUR AND A HALF LONG ORGASM!" · Jack Russell.

Jack Russell is a wasted rock ranger. Official. I arrived at Capitol's offices in the heart of London's West End and was greeted by a barely conscious Jack Russell, clearly not in a state to play mental agility games. That jet-lag sure is a real killer! Jack was in a mellow frame of mind and was happy to talk about the motivations behind the voice of Great White. We settled down in a plush office, had a couple of gallons of high octane caffeine delivered and began by ruminating over what has been a *very* busy year for Great White.

Pic.: George Bodnar

Great White

Up until their recent chart successes, most people will know Great White from their supports on major tours such as the Dave Lee Roth tour. Jack Russell has a love affair with playing live which transcends the love of doing it, it's more like an addiction. The somewhat relaxed Jack Russell takes a sip of coffee, pauses a moment as if collecting his thoughts and surmises:

"If I ever get to the stage where I think I'm too cool to sign autographs or it starts to bother me, then that's when I'll quit. I don't think that day will ever come though. It's like being a heroine addict - you've got to have that rush. You've got to have rock'n'roll." He sits up and leans forward for emphasis, *"Let me tell you, no drug, no sex, anything can even come close to it. It's like an hour and a half long orgasm!"*

"It's always an adventure. I'll tell you what it's like. There was a song by Foreigner a few years back called 'Juke Box Hero' and it has the line '...like trip to the past, to that day in the rain and that one guitar, made his whole life change.' I was going down the corridor one night at a big arena show on my way to the stage and suddenly that line of the song hit me and I got the chills. It was my dream come true, I was walking on stage in front of thousands of people! There's nothing like it!"

There is of course a down side to the life of being an 'in demand' rock band. The business end can really start to bog a band down. Within record companies there are people like product managers who are planning what a band is doing maybe six months to a year ahead. Does it ever get to the point where you are being pressured too much by the facts and figures?

*"Absolutely! When we first put out this album, how spent too much time being too f**king worried about how well it was going to do and eventually I just thought 'F**k it! Let's just go out and have fun!' Rock'n'roll shouldn't be taken too seriously like that because as soon as you do it ceases to be rock'n'roll. Rock'n'roll should be fun. I do this because I love it and not because of the money! I just like to go out and be myself and hopefully people will respect that."*

There are always those people who don't want to acknowledge that, and are more prepared to put you down than actually look at what you represent. Great White have had more than their fair share of people prepared to knock them. Jack's eyes opened from their resting position and he exclaimed simply:

*"Those guys suck! What more can I say? Hey, man we've been down for the count time and again and always come back fighting. This band's got balls and we don't take no s*** from no-one. At the same time we're not full of all this inflated bullshit you get from some people in the name of rock'n'roll. I don't consider myself anything special or above anyone else. I'd just as soon talk to a guy on a couple of bucks an hour than a guy on a hundred. Your friends are your friends."*

Surely there must be times when touches of 'rockstaritis' creep in and you have to keep yourself in check?

"No, I'm always real cordial with people. That's something that we always stress as a band. It doesn't matter if there are a hundred and fifty fans out there, we'll stay and sign every single autograph because those are the people that you're playing for after all!"

As I was speaking to Jack it became plain that I was talking to a guy who genuinely meant what he said. He was in no fit state to bullshit, that's for sure. The man really is that down to earth, a man who has taken knocks and has come back and indeed used it to his advantage as he explains.

"As a songwriter it helps to have experienced pain in your life. Let's put it this way, if you've never had an apple before, you're not going to know what it tastes like until you've tried it yourself. It's the same with the songs I write. I write about the stuff that happens to people and nine out of ten have been hurt before and can relate to a lot of those experiences. I'm just an average guy, I don't want to write lyrics that are going to be quoted like Shakespeare. Just something which is going to touch something in them, make them happy or sad, just give them something they can identify with."

So just remember folks, wasted rock rangers need love too!

ANDY BRADSHAW

Loadsaletters

Welcome to the Metal Hammer readers' forum. Here we gather for a frank exchange of views and erudite opinions, as we debate the issues of the day. So why doncha all F.O.A.D! Better still, write to us at
59 Queens Gardens,
London W2 3HF

HIGH PRAISE
Stand up and take a bow. Who can I mean? Why none other than the eminent Chris Welch of course. Just when is this superior editor going to receive the recognition he so deserves? Just look at those editorials, well written, interesting, often quite amusing. And how about the record reviews? This is a man who is willing to defy fashion and support such bands as White Lion and Yngwie Malmsteen. But before your editor melts into a blob, praise is also due to the other fine writers on your magazine. Great stuff, keep it up!

MATT WILLIAMS,
Pontypridd, Mid Glamorgan.

Matt, what can I say? Except that you are obviously a man of exquisite taste. PS Did you get the fiver ok? Ed.

GUNS ARE GREAT
(But Quo are 'Crap').
I am totally pissed off with people putting Guns n'Roses down. Personally I think they are ace and there is nothing wrong with me! They might not be as 'good' as Megadeth or Nuclear Assault but they are still better than most of the so called heavy metal bands you have in your mag. Guns are wicked and Status Quo are total crap.
TONI HARWOOD,
Ramsbury, Wilts.

So who's been putting Guns down? They tend to get nothing but unmitigated praise from all departments hereabouts. Ed.

RED DOGS FOREVER
Little Angels were brilliant at Coventry Poly but Red Dogs were absolutely outstanding. Their brand of raw rockn'n'roll won over the crowd who were a little sceptical at first. All their stuff was their own and all of it was great. At the end of the set me and my mate went and shook their hands and later at the bar we bought the drummer a pint. The rest of the band signed autographs and chatted with us and seemed a great bunch of fellas. Red Dogs are a great British band who deserve to be promoted and given a chance.

ANDREW WISNIEWSKI,
Allesley, Coventry.

FREEDOM FOR DIVERS!
It was strange to see yung girls throwing themselves off the barriers at the Sabbat/Xentrix gig at Sheffield University. But what was really surprising was the attitude of the security team. They kept the slam divers off stage, but they actually helped them climb the barriers to jump off which created a good atmosphere between the band, audience and security. There was no trouble and if all concerts were organised like this there would be less bad press about concerts. By the way Xentrix were pretty good but Sabbat were unadulterated rubbish!
L.BLACKBURN,
Totley, Sheffield.

HARD-CORE FEVER
The A-Z of Thrash was a great idea and I was even more pleased to see the new page for Hard-core bands. You should start a new series called 'Forgotten Jewels Of Hard-core.' with information about bands like Broken Bones, Discharge, and Rudimentary Peni.

SIMON NOWICKI,
Bydgoszcz, Poland.

STOP THIEF!
To the person responsible for stealing two leather jackets and my bag from the Balaam and the Angel gig at Manchester University, if you have any heart at all please return the film that was inside my camera. It is of great personal value.
KAREN BENTHAM,
PO Box 30, Lytham St. Annes, Lancs. FY8 1RF

HEAVY METAL -
A POP FAN FIGHTS BACK
I am furious after reading Loadsaletters in a copy of my sister's Metal Hammer. Everybody writes in praising heavy metal. Well I say it's just crap! Jason Donovan has more talent in his left nipple than groups like Slayer, Bon Jovi and Aerosmith. Heavy metal fans are just moronic dick heads who have nothing better to do than worship Lucifer. Poison and Mötley Crüe are just faggots who rub against each other's sweaty bodies trying to get a thrill. All heavy metal groups are drug crazed devil worshipping perverts and their fans are even worse. Drop dead the lot of you!

STUART CRAWFORD,
Eastham, Wirral.

Tut, tut Stuart - we think some of our readers might disagree with you. Calling Master Sherry - can you order twenty extra mail sacks James? Ed.

READERS'S ART!
Here's a nice pencil drawing of Rachel Bolan of Skid Row by reader Emily Strate. Any more budding artists out there?

GREAT GLEN
There are a lot of brilliant guitarists in the world today but there is one who never gets a mention, and that man is the great Glen Tipton of Judas Priest. The group are usually referred to as a great British powerhouse metal band but Glen is never in the limelight, and he is fast and powerful. Please, please give Glen a mention.

JOHN WILLIAMS,
(A Glen Tipton follower),
Blackpool, Lancs.

I will hereby solemnly mention the name Glenn Tipton. Are you ready?
Here goes... GLEN TIPTON!
Sven Arhus,
Chief Musician Mentioner.

NORWAY CALLING
The whole glam rock scene makes me wanna puke! Now listen all you true metal fans. Dig down into your collection of Metal Hammers. Pull out No.20 (October 16), and read Heidi Reeves letter. She says she wants more glam and less metal. Bother you! *(Or something like that, Ed)*. Cinderella sucks, okay? And so does Guns n'Roses. And a more stupid name I've never come across. Let's triple the amount of articles on real heavy metal bands.! More, more Metallica, Slayer, Anthrax and Nuclear Assault!

MARK F.FISH,
Oslo, Norway.

Wouldn't you prefer more Fish? Ed

MUM WRITES
Please don't take any notice of ten year old James Firth (No.22), and don't stop writing about the golden oldies of heavy metal music. As a middle aged mother I am into Meatloaf, Def Leppard, Magnum and even the dreaded Alice Cooper. I also have tapes of youngsters like Guns n'Roses, Poison, Sea Hags and Cinderella, all of which I enjoy very much. I am now off to the kitchen to have a good head bashing at the thought of never reading about my favourites again!
Mrs. J. Bennett,
Bishop's Stortford, Herts.

Our ten year old reader caused a storm of protest with his remarks. Ed.

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	ANDY BRADSHAW	LIZ EVANS	GLADYS PIPKIN (Reader)	AXEL RUDI PELL
WRATHCHILD Delirium	3,94	5	3 1/2	4	3	4	3	5	5	3
SAXON Rock 'n' Roll Gypsies-Live	3,77	4	3	4	5	3	4	3	3	5
MARSHALL LAW Marshall Law	3,66	4	4	4	3	3	4	4	4	3
CATS IN BOOTS Kicked And Klawed	3,55	4	2	3	4	4	5	4	3	3
DANGEROUS TOYS Dangerous Toys	3,55	3	4	4	4	3	4	3	3	4
DECIMATOR Carnage City State	2,88	4	2	3	4	3	2	3	3	2
SNUFF Snuff Said But...	2,87	1	4	2	4	5	3	2	2	/
XYSTER In Good Faith...?	2,75	3	3	3	4	2	3	2	2	/
STATUS QUO Perfect Remedy	2,33	5	2	2	1	2	2	2	2	3
EVILDEAD Annihilation Of Civilization	2,22	2	2	2	4	3	2	2	1	2
LORD TRACY Deat Gods Of Babylon	1,65	1	2	3	1	2	2	1	1	/
BIG VERN Lullabies For Lager Louts	1,13	1	1	1	1	1	1	2	1	/

[1] = Putrid **[2] = Dodgy** **[3] = Not Bad** **[4] = Brilliant** **[5] = Utterly Incredible**

SOUNDCHECK

"Feeling jolly boys and girls!?" cried Editor person Welch launching himself into the office dressed as Peter Pan and suspended from a flying harness. *"Chris, what on earth are you doing?"* asked Captain Jockperson, Mark Day cunningly disguised as Widow-Mc-Twanky-Lager-Frenzy. *"'Tis panto season kiddies!"* **laughed** the jocular and **totally** unperturbed deadline enforcer. *"What do you reckon to the Wrathchild album kiddie-winkies?"*. *"It's really, really, really, really, really, really, good"* **said** Prince Really Charming played by principal boy Karen Seekings in full thigh-slapping glory. *"Oh no it isn't!"* cried the entire cast. *"Oh yes it really really is!"* insisted the Prince. Suddenly there was a puff of smoke and who should appear but Fairy Nuff the mellowist exponent of magic, potions and herbs (aka Andy Bradshaw), *"Hey guys, like mellow out O.K. It's getting really heavy here." "What do you mean?"* cried the ensemble. *"Like check out 'Cats In Boots' doooodz, that's heavy man!"* A roll of thunder rolled around the office (which had been transformed into an enchanted forest by the way) and who should appear but wicked old Baron Von Harderfasterbastard known to some as John 'Wayne' Duke. *"SO, WIMPS! YOU THINK THAT'S HEAVY? LISTEN, I COMMAND THEE TO LISTEN TO DECIMATOR OR EVIL DEAD!!!"* he roared, frightening all the pixies and elves away. Widow-Twanky-Lager-Frenzy breathed a sigh of relief, *"Och, I thought ye wus goin'ta mek us listen tay Status Quo!"* (Screams of panic ensue. Certain members of cast start recalling ancient myths of rock like '4500 Times' or 'Big Fat Mama'). *"Stop all this fuss immediately!!!"* ordered Prince Really Charming enforcing Marshall Law as did most of the others. Fairy Nuff was waving a wand of some description in abstract circles muttering an incantation involving the words 'Newcastle', 'Brown', 'Vindaloo' and the occaisional 'groovy' and managed with the blessing of Peter Ed-Baby Pan to turn Lord Tracy and Big Vern into ugly (but increasingly horny) toads. *"Hey, pretty neat trick Fairy Nuff!"* cackled Baron Von Harderfasterbastard *"But watch what I can do with a pile of old spandex and a salami...."*. And sure enough there live in front of them was Saxon! They all gasped (particularly Prince Really Charming). *"Ooh, that's nice!"* quoth the Prince before fainting. *"That shows ye wut ye get fur playing wi' Dangerous Toys!!!"* laughed Widow-Twanky-Lager-Frenzy, *"Personally, ah tek it wi'a pinch o' Snuff"*. *"Oh no you don't!"* they began. *"You shut yer faces, ye'll get a kak in tha'heeeed!" "Oh,no we won't..... OOWWW!!..... oh yes we will!!"*. And they all lived heavily ever after.

Now kiddies I expect you're looking forward to April for your Xyster Egg. Yum, yum!

BUSTER BUMFARTZ

BEST OF ALL

WRATHCHILD
Delirium
(WKFM LP 137)
***1/2

The last Wrath-album, 'The Bizz Suxx' had the bonus appeal of being as long awaited (in some quarters) as a Def Leppard album or a Boston album. The first live shows to launch it had an amazing atmosphere, with the assembled glam-punx scarcely able to believe that the Wrath-godz were actually *there*, on stage in the (sun lamp enhanced) flesh. It really felt like something was going to erupt in an ozone-damaging hairspray fireball. And then...

Well, what exactly?

For starters the band toured every toilet in the country twice over, which no doubt replenished their depleted bank accounts. But Wrathchild aren't supposed to be a cheesy, cabaret club band. No way! They're born to be a cheesy, cabaret stadium headliner. Yet 'The Bizz' didn't quite catapult Shades, Angel, Star and Rokkit into the bigger halls in quite the way I'd hoped.

Will 'Delirium' do the works, you're asking? Well....probably not. I guess they've (shock, horror) *matured* a little, and toughened up, cause for every blatant pop-rocker in the 'She's High On Love'/'Good Girls' vein on the album, there's a harder cut like 'Do What You Wanna' lurking round the corner (they even rip-off the intro to AC/DC's 'Hell's Bells' at the start of 'Kid Pusher').

'Delirium' ends up sounding like a blend of traditional Wrath-bubblegum metal/pop and 'Shout At The Devil' era Motley Crue. Unfortunately producer Tim Lewis, who's a brave man for even undertaking the job in the first place, obviously doesn't have the resources of a Tom Werman at his disposal.

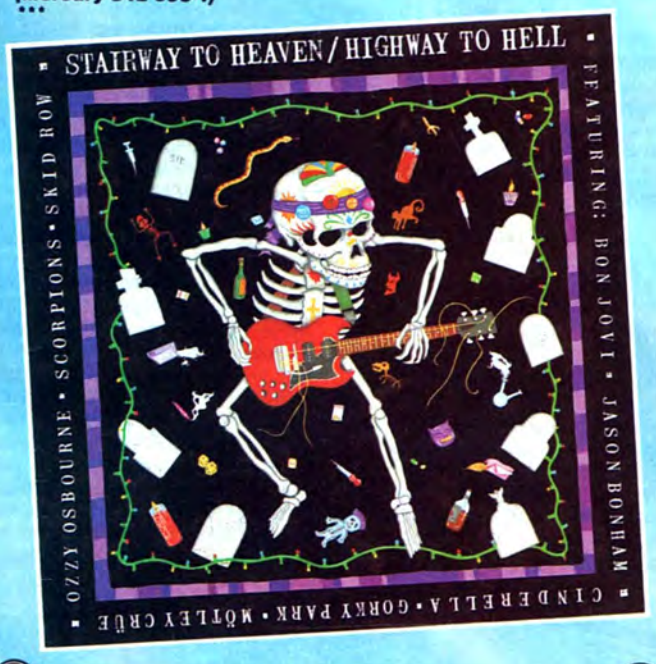
The lyrics (printed in all their glory on the gatefold) are a scream. How about *"I hope she gets infection from his love injection!"*, or "My girlz like to sweat, my girlz like to scream, they lay me deeper than a railway sleeper, just to lick up all my cream" for size! When Rocky warbles "My life's a parody" he's clearly not joking.

Still, they'll always s**t from a great height on the likes of Warrant, Pretty Boy Floyd and Roxx Gang.

MARK DAY

SPECIAL TIP

STAIRWAY TO HEAVEN/
HIGHWAY TO HELL
Various Artists
(Mercury 842 093-1)
***



Having 'Doc' McGhee launch a *"Non profit organization dedicated to combating drug and alcohol abuse among youth via a pro-responsibility message"* is pretty surreal! As Sam Kinison once said, *"Rock against drugs? What is this s**t? That's like Christians Against Christ! Rock* invented *drugs"*, though what he was really getting at was the hypocrisy of rock musicians making public service announcements to avoid *going to jail*. Looks like managers are getting in on the act too.

The message, kids, is *"Don't get caught"*. Lining up first to take the pledge are Gorky Park, who are, frankly, s**t. Their stiff necked, goose-stepping version of The Who's 'My Generation' will not go down as one of the greats.

Skid Row save face with a spitting charge through The Sex Pistols 'Holidays In The Sun', which is not only preferable to anything on the Skid's album, but at least three times better than anything else on this compilation. If you've ever met Skid Row, however, you might find their appearance on an *anti-drink 'n' drugs* project nothing short of ridiculous.

Klaus Meine is no Roger Daltrey, as the Scorps' attempt at the second Who cut on the album, 'I Can't Explain' proves. Ehh...let's just say not bad as Scorps stuff goes and leave it at that.

Ozzy *does* 'Purple Haze', the Hendrix classic, though Zakk Wilde's not quite in Hendrix's league. However, as with Cinderella's 'Move Over' *(a Janis Joplin cut)* and Motley Crue's 'Teaser' *(by the late Tommy Bolin)*, this is a nice chance to hear these respective artists in a less *produced*, more spontaneous groove. Few metal bands these days release anything that's not up to super-dooper-hifi CD sound quality, as if one rough 'n' ready track would sink their careers *(some chance!)*.

Bon Jovi's 'The Boys Are Back In Town' is about as adventurous as Jon Bon ever gets *(i.e. not very)*, and the rest of the album, with the vaguely acceptable exception of Led Zep's 'Rock 'N' Roll' recorded live by Skid Row, Mötley, Zakk Wylde and Jase Bonham, belongs in the bin, being muddled live versions of *rock standards*. You wouldn't listen to a record of the band down your local pub doing 'Long Tall Sally', so why bother here?

MARK DAY

LPs

MARSHALL LAW
Marshall Law
Heavy Metal Records (HMR LP 138)
****

Marshall Law are Birmingham's answer to Judas Priest. Except, of course, for the fact that Birmingham's answer to Judas Priest *are* Judas Priest. The Marshalls, like it or not, are living in the shadow of one of the world's greatest metal bands, and they've got to expect this kind of reference being made. That's not to run them down, of course. Just to give immediate respect where respect is due. With Priest's star being, sadly, on the decent over the past few years, Marshall Law seem to be putting themselves forward as potential new *'defenders of the faith'*.

It's great to see this most hard working of bands get an album out. They're not at all what you'd call trendy or even in step with current preferences in rock, but since the halcyon days of John Sykes era Tygers of Pan Tang I've not heard such precise twin guitar techno-Metal. That, in case you couldn't guess, is high praise indeed.
You can almost hear the gleaming chrome of the band's logo within the grooves of this record, as the Marshalls race along like the musical equivalent of a Formula One racing car. Maybe not the one with Nigel Mansell behind the wheel, but certainly one that's keeping up with the main pack.
'Rock The Nation', strangely enough, could be Skid Row at their most strident. The band have an ear for a good chorus line, though they do tend to thump it out in rather regimented marching band fashion. Alongside the British influences (Priest, Maiden, Tygers etc.) there's a good dollop of Teutonic rock of the Scorpions/Accept variety evident. I bet they'd jump at the chance of having Dieter Dierks produce their next record. They've even got similar tastes in dodgy stage gear. 'We're Hot' romps along like 'Fistful of Metal' era Anthrax, while producer Allen Keates has kept the band well out of the bargain basement most indie bands hang out in.
Marshall Law don't win prizes for originality, but they do win a few awards for bravery. The podium British Metal bands previously crowded onto has been more or less deserted of late, with more lucrative pickings to be had further round the block in Glam territory, or in more Thrash-able areas, or down the off-license with the jumblesale Cowboy brigade. Marshall Law probably don't own a pair of cowboy boots between them.

MARK DAY

STATUS QUO
'Perfect Remedy'
(PHONOGRAM 842 098-1)
**

To retain the Status Quo is to preserve an unchanging position, to remain the same. The problem with Status Quo is that they did change. John Coghlan and Alan Lancaster moved on leaving Rick Parfitt and Francis Rossi to continue flying the original flag. Listening to 'Perfect Remedy' I find myself grieving for the original, tried 'n' tested formula wishing for another '4500 Times', 'Paper plane' or 'Sweet Caroline'. Once again teaming up with producer Pip Williams, Quo have have recorded a squeaky clean LP that owes something to their past, yet never quite captures the energy they generated in years gone by. Take current single 'Dreamer' for instance - it is bouncy, danceable, riddled with my disenchantment. The entire record is dogged by light weight, pop chart sensibilities.
The title track, 'Man Overboard' and the bridge of 'Power of rock' come to reliving Status Quo's 12-bar rockin' heydays, though frequent flashes of keyboards do tend to reduce the impact of Mr Parfitt's more ambitious lead salvos. And following 'Man Overboard' with the ultra pop-pap gross-out of 'Going Down for the First Time' - a delightful little number that yer Mother would Love - really is sacrilegious.
I could have coped far better with this soft rock option if Rossi Parfitt had remained a little more true to their 12-bar blues roots. But 'Perfect Remedy' honestly smacks far too heavily of Top Ten wimpout. Whatever happened to denim 'n' dandruff?

LYN GUY

DANGEROUS TOYS
'Dangerous Toys'
(CBS)
****

This band have got one of the naffest names I have come across since the deflated glories of Morbid Angel! Yet like that death metal machine Dangerous Toys are definitely not glam pussy queens of the Poison variety, nor do they pump out metal crested anthems a la Crue. What these guys are trying for is a commercial blues hybrid that yet again works off the Aerosmith blueprint originally reopened by Guns N' Roses. This particular 'sound' is almost in vogue at the moment with groups literally falling out of the LA woodwork (if there is such a thing) to try and make the most of the fact that blues based rock and roll is back in fashion in a big way. You know the acts I'm talking about, at worst it's Bang Tango at best it's probably Faster Pussycat. The nearest us Brits can come to it is something like The Almighty and in fact Dangerous Toys will be supporting both The Almighty and The Pussycats on a short tour of Britain probably as your reading this! Yet the DT's have a strange commercial edge over most of the LA masses as on a track like 'Scared' or 'Here Comes Trouble'. On such numbers the band utilise razor riffs which are then tempered onto steel mill harmonies before crashing out into heavily poignant ballad territory! It shows that the band know the meaning of variation and have the ability to change style midway through a number without tearing the guts out of the song to show its passing. Another plus point are the solos of Scott Dalhover, they are way different from the usual run of the mill pork scratchings, usually more pork than scratch, that are there solely to give the guitarist an excuse to shove his groin up under his chin! Dalhover's have an off beat, off the wall, off hand, often not noticed, way of being just a little different, if you take the time to sort them out from the rampant riffin' that's laying waste to the world around them! Nowadays it's impossible to be totally or even halfway original, all you can do is to lay it down with verve, vicious vigour and hopefully good songs. Dangerous Toys manage that with the odd exception of the rather boring and one dimensional foray, 'Take Me Drunk'. They pump out honest, no frills stuff that's reflected in the way the band look as, judging from the cover, they are obviously going for a Dirty Looks kind of take us as mother nature sort of intended us, image. The drummer is even wearing a Death t-shirt!
Lyrically though the guys fall into the usual melting pot, confusedly stumbling round the same old territory as in the ''Don't give a f**k, loving someone like an earthquake, take me I'm drunk, stand up and fight'' sort of thing. But what they also have is the ability to invest a number with a more than catchy chorus and infiltrate into the general raunch and roll (me home) mayhem some trembling melodies that will have the more sensitive among you gasping at unexpected musical hiatuses both sudden and brutal.

JOHN DUKE

BIG VERN
'Lullabies For Lager Louts'
(PRKA 2 PARK)
*

I can just remember John Cole playing on the hard 'n' heavy circuit in the Seventies. Here he appears under the guise of producer and additional keyboard player. I think not.

The album sleeve gives immediate cause for concern. A baby in a carry cot slung between two pints of lager on the front and a photo of three decidedly non-metallic chappies on the back - thoughts of football anthems begin to form even before the vinyl escapes from its dust jacket!
What I actually find is nothing so rousing. The entire album is filled with dull, mechanical music of the sort John Peel might give airtime to - though definitely not our own Uncle Tommy Vance or any other Rock DJ worth his weight in black plastic. Surprisingly, 'Chris Baylis' guitar work occasionally shows signs of Rock influences and it must be said that the lyrics are intelligent and innovative.
However, 'Lullabies for Lager Louts' will never grace my turntable again. 'Nuff Said!

LYN GUY

DECIMATOR
'Carnage City State Mosh Patrol'
(Neat Records)
****

Having read that not only were Decimator a thrash band but that they hailed from Brighton, I was coming round to seeing that large sprawling sea-side town as being a bit of a minor thrash stronghold, taking into consideration the likes of Deathwish and Virus. But let me tell you now Decimator are NOT a thrash band, musically they remind me of a heavier, slightly less conscious Zodiac Mindwarp, with a Rogue male artistic ticket. Heavy British industrial rock and roll slapped over a tacky, tacky, science fiction format, but commercial as f**k! The first track 'Raider' could be put forward as a goddamn single, big, big riffs over basic rhythms with Mad Dog (vocalist) more than proving that he has one of the more distinctive larynxs around. That man is doing ALL SORTS of aerial damage as he powers his way through the likes of 'Rogue Decimator', 'Blood Island' and 'Stealer Of Souls'. I also happen to like the tacky image the band are wholeheartedly portraying, simply following in a long, long, British line of thrown together cheap imagery that has as much to do with the British record industry as the constrained imagination of the groups in question. And what do Decimator look like? Well put it this way if all the gonzoid extras in a Mad Max extravaganza ever decided to dress down they would end up resembling something out of this Brighton based outfit! Apart from the Mindwarp patented rock bludgeon Decimator have more than a passing interest in the odd Saxon riff and NWOBHM rhythm, and it's nice to hear after all these years! What I cannot fathom is the band's thrash labelling which has led them to supporting such intense luminaries as Sabbat! That sort of crazy billing will do Decimator no good at all no matter what Mad Dog drags out of his leather trousers! This band should be holding court to the likes of Motorhead, with their get on yer bike and ride inclination riffs and arse kicking refrains. Decimator the band simply play heavy f****n' rock and roll, Decimator the image I wouldn't trust to leave alone with my bed ridden granny.

JOHN DUKE

SAXON
'Rock'n'Roll Gypsies' (Live)
(RoadRunner Records RR94161)
**

Here's a goody, as one of us is a certified Saxon hater (Yep that's me Chris), and the other's a fan who has just about kicked the habit. Oh, what a lovely gift for us to review. This isn't going to be a pigheaded all-out slagging, in fact there's no way anyone can deny Saxon's place in the history books.

When it was all the rage to have a spiral perm, stripy spandex and sing about Metal - that's HEAVY METAL, then Saxon were the top notchers captured live featuring Biff and his Amazing Silver Spandex (incorporating special extra space for rolled up socks, armadillo's and cucumbers- obviously). What scorchers some of them are too. Most important there's 'Dallas 1pm', seen by many as their greatest triumph (Hey, even I like this one - Chris). You get 'And The Bands Played On' too. C'mon you remember that, that's the one about Heavy Metal Thunder and being in a band. Yeh, yeh, that's the one.
After that tho' we're afraid the 'classic' Saxon material is then, by and large, ignored. Apart from 'Power And Glory' it's mainly made up from the last couple of albums, such as 'Rock The Nation' and 'Northern Lady' all culled from the latter days of their career (if, as it should be, it's over).
But what's happened to 'Wheels Of Steel' and 'Strong Arm Of The Law', surely essential inclusions? Saxon do have enough good songs to make a worthwhile 'Best Of...' (Really? - Chris), but this is not it.
We know there are still a lot of Saxon fans out there, and we're sure you'll take little notice of us, but to the younger uninitiated and casual observers, this really isn't what you're looking for. Sorry.

DRUNK 'N' DISORDERLY

RAPED TEENAGERS
'I Kräftans Klor'
(Chicken Brain Records)
****

Swedish Hardcore, this is what we need! If the Swedish are good at one thing, it's playing Hardcore music. Raped Teenagers are particularly superb at this, being one of my favourite bands already, I was rather pleased to be holding their new LP in my sweaty paws! This is no let down either. Raped Teenagers grow even stranger as they get older, making their previous releases look positively generic. Here we have Jazz Hardcore, a fusion between the two styles of music that works surprisingly well. Swapping the two styles at high speed, Raped Teenagers are highly unpredictable. Each track pounds along, turning corners when ever possible, in a schizophrenic state, never being able to settle for one technique. Never-ending crashes, two methods colliding into each other, creating a very interesting style indeed!
Lyrically, I haven't got a clue what Raped Teenagers are protesting about (though I'm sure their pissed off with something!) due to the fact that everything is screamed in Swedish. But that's no set back as the Hardcore venom is still strong. The words are still spat out in anger.
Despite all the fury and speed there is still a surprising amount of melody, underneath all the noise. Off-beat melodies that bark and screech but can still sometimes soothe.
The equivalent of a strobe light, pressed on vinyl. Can cause fits but is fun all the same!

JAMES SHERRY

CATS IN BOOTS
'Kicked And Klawed'
(EMI USA E1-9172)
*** or ****

(make up your own mind punters)
All hail the new Kings of glam? Sound kinda familiar? Well it does seem to be said every other week at the moment, with bands like Vain and Shotgun Messiah emerging from the hairspray induced smog.
Before we delve into the individual tracks from this half Yank, half Japanese band, it must be said that there is little, if anything original on display here. It's the usual amalgam of Crue, Aerosmith and Faster Pussycat.

Although saying that this album is bloody good for a debut LP. as C.I.B. do have their fair share of good songs. How about opener and current single 'Shotgun Sally', a chunk of mid period Crue, a hectic little sing a long which is a good indication of the rest of the album.
Actually the tracks that work best are the sleazier, bloozier 'Smiths 'n' Pussy's type stuff, such as 'Her Monkey' and 'Coast'. Also there's the funky 'Evil Angel', a fave, with additional orgasmic squeals from a backing bimbo.
On the other hand sadly there's the tracks that teeter on the brink of parody and or Stifling mediocrity i.e. - the yawn inducing 'Judas Kiss' and the Motley 'Bad Boys Are Back', saved from cliche death by some Perry style guitar.
Most obvious problem tho' must be singer Joel Ellis, who at times sounds so much like Vince Neil that it's creepy. (Maybe he IS the original Vince Neil, replaced and then submitted to plastic surgery?)
Stop that, it's getting silly!
Other points of interest? Well the ballad 'Every Sunrise', hindered only by a crowded mix, but is still a welcome break. There's the closer too, 'Heaven Oh A Heartbeat' a nasty frashy party, with more of those orgasmic bimbos just urging you to play the album again, in case you missed any others this good, a Grand Finale.
You know we were thinking of dusting down our glam wigs and having a go ourselves, we could be Tracie Tennants and Jamie J.D. What do you think?!

DRUNK 'N' DISORDERLY

* Putrid
* * Dodgy
* * * Not Bad
* * * * Brilliant
* * * * * Incredible

EVILDEAD
'Annihilation Of Civilization'
(Steamhammer)
***1/2

Evildead personnel wise are a bit of a thrash reunion party. Guitarist Juan Garcia is ex-Abattoir, ex-Agent Steel, Mel Sanchez on bass is also ex-Abattoir, while Rob Alaniz is ex-Necrophilia. Only singer Phil Flores and second guitarist Albert Gonzalez (made-up name!) have entered the band unsullied from past instrumental activities. For some reason listening to 'Annihilation Of Civilization' brought home to me the fact that for bands to really make an impression in thrash at the end of the eighties they are going to have to be more than just good. Three years ago a good thrash act was regarded as a hot tip for whatever was currently regarded as the 'top', now there are so many bands who have reached a certain standard that it simply doesn't cut so much critical ice anymore. And, yes you've guessed it, Evildead (great name) are a good thrash band, technically proficient and able to drag out some sterling thrashing moments in the sort of format inaugurated by the immense Sacred Reich. I'd been hearing a lot of fine things about this band yet halfway through the rather mundane opening track 'F.C.I/The Awakening', I was wondering what all the fuss had been about. It seemed to be just another case of hell for leather thrash with not too many ideas with the whole song being carried on the backs of the better riffs that Albert and Juan could toss out from underneath all that flailing hair. Yet as the album progressed it became obvious that Evildead do in fact have strong songs and the odd tasty idea, (usually revolving around the sterling lead work of Mr Gonzalez) but overall it has to be said that they aren't doing anything startling DIFFERENT. There are standout moments as on 'Parricide' and 'Living Good' both of which have a shot of innovation delivered right to the front door, while most of the material is compactly put together and never looks like cracking up under the high speeds that Evildead put all their material through. What does detract are the vocals of Phil Flores who as the album progresses begins to adopt a very Billy Milano, MOD, style of shout/sing vocals that is rather unsettling especially when delivered at high speed. 'Annihilation of Civilization' finally left me satisfied by not overly optimistic.

JOHN DUKE

SNUFF
'Snuff Said But...'
(Workers Playtime/Play LP 10)
*****

What a glorious day it was, the sun was shining, not a cloud in the sky. Birds tweated and children skipped along, singing merrily to themselves. Everyone was happy, living care free lives, with not a worry between them. Why was the world so perfect? Well it's bloody obvious isn't it, the new Snuff album is out and it's fuggin' AAAAARRRRGGGGGGG! (very good indeed!)
Oh joy, oh rapture, I'm a happy man! Snuff have not let me down, (did I ever even question that?) This, their debut LP 'Corblimeyguvstonemeifhedidn'tthrowawobblerchachachayou'regoinghomeinacosmic ambience' (a big title for a big album!) provides thirteen tracks of energetic, sing-a-long Hardcore. Hardcore that hits you straight in the gut and doesn't stop punching through the whole album. A relentless attack of melodies and speed.
All the favourites are on here and have transferred from their live shows to vinyl superbly. None of the aggression and energy has been lost in the process of recording. The sound is raw, stripped down to the bare basics. No flash production or polished sound, just excellent songs and melodies that kick arse big time!
Yes, of course there are a couple of the silly cover versions on here that Snuff are famous for. 'I think we're alone now' speeds along then slows down for a nice sing-a-long passage, while 'Purple Haze' just rips, bearing hardly any resemblance to the original.
Their own material is no let down either, 'Win some, Lose Some', 'Keep The Beat', 'Words Of Wisdom', 'Now You Don't Remember' all outstanding songs.
A band to fall madly in love with. Snuff, will you marry me?

JAMES SHERRY

LORD TRACY
'Deaf Gods Of Babylon'
(UNI Records - UNI 606)
****

Who could take seriously a name that turns around the name of a famous U.S. underage porn star. This album is bought to us by a band including members (ex) of tough rockers Pantera. And the cover sticker states. 'A Totally Irreverent Hard Rock Approach To Life'. And it is just that, a dumb bastard, cliche, sexist, pigheaded metal LP., and it's great!
Opening with 'Out With The Boys' it couldn't have been better, a stormer of a song that would stand tall against most of Crue's best moments. This band can be compared to 'Too Fast For Love' era M.C. (arguably their best).
'East Coast Rose' follows, piss take metal, 'Yankee Rose' maybe, but a definite Led Zep rip off too!! It doesn't always work tho', 'She's A Bitch' is a clomping less lively Poison, and goes on for too long. On the whole tho' its well balanced, finishing side 1 with 'Chosen Ones' proving L.T. can stop mucking about when they feel like it and write very accomplished rock ballads. This is preceded by 'Barney's Wank' however, which is obviously a guitar solo.
'In Your Eyes' kicks off side 2 with vocalist Terence Lee Glaze impressing with his rough but soulful crooning, quite similar to Paul Shortino. The two standout tracks here tho' are 'Rats Motel' a great laugh, and bloody good singalong tho' never musically ground breaking, and superb parody 'Piranha'. The alter ego of Exodus' thrash classic starts 'This is a song about a fish, and fish are baaad'! Nearly pissed ourselves'! Oh, let not forget 'Foolish Love' either which sounds suspiciously like Rod Stewart, but that ain't a bad thing kiddies!
There really are some excellent humorous interlude on this LP., like on 'Rats Motel' where Terence thrusts his crotch and shouts 'Huh' then 'Huh, huh, huh, hurgh' as he descends into a coughing fit! Spot on.
If you can stand the constant mood change from pure hokum to well crafted hard rock then this is for you.
Don't expect too much and be surprised!

DRUNK'N'DISORDERLY

XYSTER
'In Good Faith...?'
(CMFT Records)
****

After an amazing amount of one after the other demos Cheshire based Xyster finally landed themselves a recording deal earlier this year. Apart from that much needed event the band's high light career wise had been headlining the first (and probably last) Austrian thrash and heavy metal festival and having one of the best numbers, 'Die On The Cross', included on 'The New Wave Of British Thrash Metal Vol 1', which is where I first came across them. What you are talking about with an original three piece that has now been reduced to two, (Steve Hatton guitar/vocals, Richard Taylor bass), is extreme death metal with the emphasis being on the extreme! Yet it's not just another excuse for mindless speed because Xyster only really lose it when they attempt to hammer their material too quickly, as on 'Massacre Of The Priests' and 'Sentenced By Pilate'. These are simple zoom casualties where now departed drummer Paul Roberts sounds as if he's banging together a couple of cans of special brew, and really shows a decided lack of technique, which combined with a less than glowing production, renders said numbers rather unsightly. Yet for most of the album Xentrix wisely slow down the mayhem allowing the listener to pin point their main strength, the furious power riffing of Steve Hatton. On tracks like the mighty 'Die On The Cross', 'Black Bible' and the lengthy 'Suicide', he lays out a glowing wreath of mutant mayhem that would make a fitting tribute to ANY death metal band. Yet having said that his voice is also responsible for one of Xyster's weaker points. Steve is fine when he's growling or screaming but when he actually tries to SING things get a bit strained. That niggle aside Xyster deliver complex death thrash that at its best is as accessible as anything I've heard in that field lately. Get a decent drummer, another guitarist and get out on the goddamn road!

JOHN DUKE

RISK
'Ratman'
(Steamhammer/APT mini-LP)
****

''Welcome to the kingdom of rats!!'' What an invitation. Risk's mini-LP is obsessed with ferocious rodent-types, but there is more to it than that: 'Ratman' is a blatant, glorious leap on the Batman-wagon. Good, dirty fun. commercially appropriate and one of the best piss-takes of the Upside-Down One I've heard.
'Ratman' is worth acquiring for its cover alone: bloodshot-eyed, bermuda-shorted, severely wasted and totally incompetent, 'Ratman' welcomes you to his sewery lair... Side 1 plays on the concept: a three-part thrash delight - 'Ratman's Delight', 'Ratdance' (really) and 'Delirium'. But the album deceives. Its opening, doomy words make way for a burst of jazzy-rock guitar before the explosive, finger-tight action of the 'Ratman' trilogy starts.
Side 2 pursues a more political theme. 'Germany sucks!' spits vocalist Heimi Mikus, who obviously ain't gonna get any medals for patriotism! Risk are talented, as is evident on 'Germans': I mean, have you ever heard a thrashed-up version of the

traditional German heel-slapping folk rhythm? Then hear this! 'Violent Science' harps on about that well-ground axe, The Bomb. Sinister and somewhat thought-provoking, a stuttering, tightly-consumed diatribe against bomb-builders in general. On my sleeve-notes, 'Violent Science' comes before the urban despair of 'Skid Row', but on the vinyl itself, they seem too have swapped places - a deliberate attempt to confuse or merely a manufacturer's flaw? Whatever, 'Skid Row' is punk-gnarled aggression through, backstreet depression and stories of guess what? 'Rats in the back-yard' and 'hunger and sorrow' mingling with the frustrated, psychotic guitar spasms. Thrash all the sh** out of your system with this one!
'Ratman' - short (19.08) but sweet as a rat...

PIPPA LANG

HOT NIGHT IN THE CITY
'Various'
(FM REVOLVER WKFM LP 134)
***

Oooer - AOR overload! Carefully selected by the esteemed editors of 'AOR Basement' (fanzine dedicated to all things wet 'n' wimpy), the ten bands featured on this rather aptly FM released compilation are said to represent the cream of unsigned melodic rock acts in the USA and Canada. Complete with sleeve notes detailing each band in turn - the project is, on the face of it, a worthy one. However, the proof of this particular confection is in the hearing.
Bystander kick off the proceedings in typical wimp rock style - all too smooth and keyboard dominated for me. Allied Nation are infinitely more interesting. Their contributions is cleaned and well produce, blessed with an urgent, driving beat, some dextrous, fluid guitar work and good clear vocals. The song 'Find Yourself Another Fool' is actually from first demo, yet it stands head and shoulders above material from some of the more experience artists on show. Freelance boast a virtual dead-ringer for Steve Perry on vocals, but like Bystander they go for organ overkill and lack the dynamism necessary to pitch an AOR act into the upper echelons. Sojourn also offer little to distinguish themselves. Then, just in time to put some excitement back into the proceedings, come Everest. Described as 'techno rock', this Toronto-based outfit have contributed a lively, forward thinking song with razor sharp melody lines and a strong vocal performance courtesy of Ms. Andrea Duncan. In 'Don't Know What To Do' Everest have also provided my favourite track of the LP.
Over on side two Moscara - who have apparently been supported by Jon Bon Jovi! - present a rather dull and repetitive track characterised by wimpy vocals and a sharp, present drum sound. With singe David Moscara also astride the drum stool - this is no surprise. Next, The Mike Reeve band utilise harder, rock oriented song structures than their vinyl bed fellows and, with guitarist Brad Gillis collecting writing, production and axesmith honours, do indeed sound very similar to Night Ranger.
8084 are intruding - providing, as they do, a quirky little number that owes much to Rush's Geddy Lee in the vocal department. However, bands of the 'B' side has to be vehicle. Their song, 'Turn Back Time' courses along on a steam of bright, bubbling guitar that pulls it above the tendency towards blandness seeping across much of 'HNITIC'. Closing act China Blue also rise above the norm, though they do rather verge in chart level commerciality and Kathy Septembre's rasping vocals are definitely an acquired taste.
When all is said and done, 'HNITC' provides an invaluable showcase for all the bands' involved. Nevertheless less, even though 'Basement' boys Ian McIntosh and Barrie Kirtley would doubtless disagree with me, I hear nothing that equals homegrown talent such as FM and Dare. An interesting, though not essential, release.

LYN GUY

QUEEN
Queen At The Beeb
(Band Of Joy)
*****

February 5th, 1973 proved to be a great day for the BBC archives. An unsigned band going under the moniker of 'Queen' recorded their first of two sessions for Radio One with producer Bernie Andrews. The second session is recorded on December 3rd of the same year and like the first, features four great and one-day- classic tracks which would be featured on the band's first couple of albums in a more polished form.

Sides 1 and 2 of this album reflect each session in turn. Well they do if you just listen.LA The sample I had through had the respective labels swapped over, so I was sitting there listening to 'Ogre Battle' wondering why it sounded nothing like the 'My Fairy King' I know and love! If you want to know why very few bands make it these days, take a listen to this album. Listen to it, make like a sponge and absorb it babe, soak it up and get funky. This stuff is sixteen years old and even with some dodgy not-yet-perfected harmonies and some wondrously fluffed notes (uncharacteristically) from Brian May it still sounds fresher and more invigorating than about 99.99999731% of tapes which land on my overladen desk here at Hammer Towers.
O.K. so it sounds as if it was recorded on Sellotape in a *very* small room, with the band playing in a community hall two hundred yards away, but what the f**k? This is great rock music.
The interesting thing about the guitar parts on this album is that the guitar *sound* on the February '73 session sounds like the 'classic' Brian May style which has become his signature ever since. The December session on the other hand sounds more grungy and almost Iommi-like, particularly on some of the solo parts on 'Son And Daughter'. There is something here for everyone, from rockers like 'Ogre Battle' to more mellow grooves in the form of 'Doin' Alright' or 'My Fairy King'. Listen to the harmonies and imagine the anxiety in the trouser region required to hit those notes!
No, sod it don't bother imagining what it sounds like, just buy it and treat yourself because I ain't no 'Liar' nor 'Great King Rat' but you'll 'Keep Yourself Alive' with an album which although not up to date production-wise, sure beats the hell out of most 'Modern Times Rock'n'Roll'!

ANDY BRADSHAW

MOTÖRHEAD
Dirty Love
(Receiver RRLP 123)
***

FILTHY PHIL & FAST EDDIE
Naughty Old Santa's Christmas Classics
(Receiver RRLP 124)
*

Starting with 'Dirty Love', this release is a vast improvement on the dodgy Motorhead live album Receiver fobbed off on the public earlier this year. That had a real air of *dodgy rip-off* about it, by comparison to the excellent official live releases. 'Dirty love' has far more to interest the serious Motorhead fan, as it features unreleased (very) rough demos of various 'Head oldies, along with demos of a couple of tracks that never made it as far as any official Motor-album.
Most interesting is a very different version of 'Ace Of Spades' (I guess most of these tracks are from around that era), and the general pleasure of hearing the Lemmy/Philthy/Fast Eddie line-up doing their thing.
The fan club, Motorheadbangers, take the approach that *"it's quite nice that something like this comes out at seven quid rather than as a twelve pound bootleg, plus the band should receive a royalty, which they don't get on bootlegs. The real fans enjoy this stuff as collectors, but I doubt if the band would be particularly pleased about it."*
Phil and Eddie's X-Mas romp is frankly not worth seven pounds (or whatever it retails at) of anyone's money. It's a spoken word 'comedy' album in the 'Derek And Clive' mould only not so funny.
There's nothing much on the sleeve to indicate that Phil 'N' Eddie don't actually *play* on any of the tracks in the accepted sense (i.e. this isn't actually a Motorhead style demolition job of various Christmas carols).
Maybe, just maybe, you'll think this album's a scream and a hoot, rather than just a scam. I didn't pay for mine, so I can only suggest that you shoplift yours.

MARK DAY

THE VIBRATORS
'Vicious Circle'
(Revolver REV LP 135)
Well, well - the face of rebellion in the late 80s. You know it seems strangely removed from the rebellion of the late 70s.
The Vibrators should really change their name, it's not as if they can really cash in on being known as an old punk band. Now it seems this archetypal punk band is looking for new ways to rebel from the inside as this watered down radio rock(in their case more like pub rock) album sounds like the probable result of J. Ramone being replaced by J. Donovan. (Evil Sods!)
OK, this is hardly Journey but the political forays here are unlikely to provoke a riot. Take 'Poll Tax Blues', a very limp affair. Where's the screaming guitars and yelled vocals? Come on, this is a subject that has meekest liberals foaming at the mouth.
It's not a total disaster, opening track 'No Getting Over You' is catchy and 'Rocket Ride To Heaven' goes in the right direction i.e. listenable. Stacked up against bilge such as 'Fire', the bad Cars imitation of 'I Don't Wanna Fall' and the worst of all 'Halfway To Paradise', we're afraid they've got no chance of impressing us. 'H.T.P' is a cover version of a Billy Fury number and features vocalist Knox doing his impersonation of a camp cabaret singer at Butlins, so bad it's funny.
Best moment tho' comes in the shape of another cover, this time of The Flaming Groovies 'Slow Death' which actually has some guts.
Really this is an annoying waste of vinyl, energy and time. Sure, we understand the need to more on but is this really where the band want to end up, playing sub standard rock to only their most dedicated fans.
Next time, instead of attacking us like some limp cheese sandwich...
'Give It Some Bollocks!'

DRUNK'N'DISORDERLY

SINGLES

Reviewed By MARK DAY

THE QUIREBOYS 'Hey You' (Parlophone)

Delightful stuff, and only as commercial as it has to be. They've certainly not sold their musical soul for the yankee dollar, even though they did shed a couple of Q-boys to get to this point. The sleeve has Spike looking like he's ordering half a dozen bottles of Newcastle Brown at the bar.

Meanwhile hoary ol'stage favourite 'Sex Party' gets a seeing-to on the flipside, but it's the soft shuffle chorus to 'Hey You' that's spinning round my head tonight.

ACID REIGN 'Hanging On The Telephone' (Under One Flag)

Just to show ya that I don't always give people I know good reviews...this is a pretty pointless record. Live 'Hanging...' is a laugh, but this sped up, studio brutalisation wasn't really necessary. Bloddie were ethereal. This is lumpen. Much better the rattling verse of 'Motherly Love' live on the flip, along with the much, much funnier than 'Hanging...' epic 'Warriors Of Ghengis Khan' *(my preferred A-side)*. Only thing missing from the live tracks is some of Adam's death grunts.

MARILLION 'Uninvited Guest' (EMI)

The video's unreal. How does sweet little Steve Hogarth manage to look like such a b*st*rd in it? The twelve inch mix is spine-tingling and air-punching at the same time. The B-side is dull prog rock like they haven't bored us with in years. Strange, that.

FASTER PUSSYCAT 'Poison Ivy' (Elektra)

BRITNY FOX 'Standing In The Shadows' (CBS)

To the untrained eye, these bands have a lot in common. Big hair, silly clothes and the same producer *(John Jansen produces the B.Fox B-side)*. It's all more of that American glam nonsense isn't it?

Yes and no. The difference is Britny Fox are treading water with their silly wigs and mock-Slade songs, which haven't changed much since their last album *(even if they've ditched some of their sillier stage gear)*.

The Fasters, on the other hand, have grown up very, very fast indeed. They used to be bubblegum glamsters a little muckier than the impeccably dumb Poison, but hardly anything you could get your teeth into. Now? Gutteral, voodoo flauntin', rawhead rockers with a closer feel for Joe Perry riffs than 99% of the supposedly Aero-influenced. The sleeve's superb, the record's even better. That includes even better than a lot of the tracks on 'Pump'.

UNCLE SAM 'Whiskey Slick' (Skeller Records)

The vomiting vigilante, Larry Miller and his merry men, on a forerunner of the upcoming 'Letters From London' album. Two whole minutes of very fast Iggy-isms that could be an ugly relative of something from the first Damned album given a slurred American accent.

The B-side's a whole two minutes thirty seconds *(!)* of Link Wray's 'Rumble' that crawls along on a bloodstained belly and grins twisted, chipped teeth at ya. It all adds up to less than five minutes, so why it's on a twelve inch single I don't know. I do know that it's very ugly and Jerry Lee Lewis would be proud of them.

CDS

Reviewed by Chris Welch

CD BURN UP!

JIMI HENDRIX 'Live And Unreleased: The Radio Show' (Castle Communications)

These are good times for all fans of Jimi Hendrix and for those who wish to learn more about his magic and mastery. Hard on the heels of an excellent TV documentary about his career, there now comes fresh recorded material, now available on this triple compact disc and based on a radio show first heard in the States. The producer Bruce Gary put together archive material made available by Hendrix archivist Alan Douglas, and linked it with it with fascinating interviews and an authorative narrative. It's especially interesting to hear Jimi talking about his career before coming to Britain. In interviews he switches off the jive talking style he tended to adopt in the hippie era, and talks cheerfully and fluently about his parachute jumps with the army and its revealed how the feeling of leaping into space must have influenced his guitar style, not to mention army life instilling the theme of the US national anthem in his sub-conscious! He also describes his early musical life, backing singers like Little Richard. The rock'n'roll pioneer is also interviewed and describes his feelings on seeing his young guitarist getting more applause than him! Two cuts, 'Testify' and 'Lawdy Miss Clawdy' show Jimi developing his guitar style and technique, backing first the Isley Brothers and then Little Richard in 1964. Jimi tells how he finally got tired of the soul circuit and working as a backing musician. He went to New York to form his own group and began jamming with local musicians. 'Like A Rolling Stone' features Jimi playing with Al Kooper on organ and this is followed by a superb version of one of my favourite Hendrix tunes, 'Red House' a previously unreleased cut from the Olympia theatre in Paris. Here Jimi's electrifying blues playing shows just why the British guitarists were so in awe of him.

Key figures in Hendrix' subsequent career pop up including Chas Chandler and Mitch Mitchell, and Eric Clapton who became a great friend. I'm surprised there is no mention made of the late Kit Lambert who signed Jimi to his new Track label and did much to help his career in London. As well as the demos, live cuts and rarities there are some of his most famous hits, like 'Hey Joe' from 1966 ,'The Wind Cries Mary' his third single release from 1967 and 'Burning Of The Midnight Lamp.' There are some 39 tracks in this invaluable package and not a single one that doesn't have either historical significance or great musical value. No sense in going on about it - just buy, listen, learn and enjoy!

IAN GILLAN BAND 'Clear Air Turbulence' (Virgin)1977

'Scarabus' (Virgin) 1978

'Live At Budokan' (Virgin) 1978

'Mr. Universe' (Virgin) 1979

'Glory Road' (Virgin) 1980

'Double Trouble' (Virgin) 1981

'Magic' (Virgin). 1982

In the years between bouts of Deep Purpling Ian Gillan led his own bands with varying degrees of success, but in retrospect the musical output was always of the highest standard. We are reminded of this by the re-issue of this batch of CDs featuring the best of his stuff with the Gillan Band. What's especially interesting is to hear how Bruce Dickinson and Iron Maiden were influenced by his work. The track 'Bluesy, Blue Sea' on 'Magic' for example is pure Maiden, and its no wonder then that Bruce was quick to point out his debt when the pair met up to record the 'Smoke On The Water' charity record. The pair are good friends as befits pupil and mentor, but oddly enough I remember 'Magic' getting rather poor reviews when it first came out. Heavy Metal critics didn't like the more poppy material 'Long Gone' and perhaps didn't know what to make of 'Caught In A Trap.' They certainly didn't understand the complexities of 'Clear Air Turbulence'. This was a fine jazz-rock performance which was a brave departure for Ian, but in fact fit in quite well with the prevailing moods of 1977. I got an eerie sense of deja vu on listening to this cut again, because I clearly remember

reviewing it the first time around! I heard it in a cold asbestos shed in a Southwark back street, surrounded by dead pigeons, that passed for the Melody Maker's reviewing suite. I can see myself typing away on a manual machine, from my position here in Bayswater on a computer. Hello me! Can you hear me past self? I am your future. Still listening to 'Clear Air Turbulence.' Still waiting for the expenses. Still trying to beat the deadline. And Ian - you're still here, making records. Remember when I came to see the Gillan band playing a gig when you had Colin Towns on keyboards, and Mark Nauseef on drums? Now you are recording a new album with Simon Phillips on drums which you hope to have released next April.

SAMSON
'Head On'
(Repertoire) 1980
'Shock Tactics'
(Repertoire) 1981

Heady stuff from the early days of the NWOBHM when Samson were up and coming and Bruce Dickinson was sweaty young lead singer with a powerful voice. Intriguing the twists of fate that this pair of retrospective CDs should come out at the same time as the set of Gillan reissues, and just when Gillan and Dickson have been singing together on the 'Smoke On The Water' project. The latter CD has an interview with Bruce (conducted by yours truly) in which he describes his early, often hilarious experiences with the band led by guitarist Paul Samson, and featuring phantom drummer 'Thunderstick' who spent much of his time in a mask and only spoke in a series of grunts. The music here sounds powerful and quite punky on cuts like 'Hard Times' and 'Take It Like A Man' and even has roots in The Who in the shimmering chords and stand off choruses. The only thing that dates it is the rather thin snare drum sound and busy beat. We are so used to digitalised drum machine thunder and computer made records, this sounds almost cozy and quite unpretentious. Thunderstick was a lot like Keith Moon in his snappy, explosive style, and Paul Samson plays with a fire that should have been developed to turn his band into a mega outfit but for those darned twists of fate we mentioned earlier. They had it all there, but somehow ran out of steam, coal, water, oil and grease. This is a nice pair of CDs

CHRIS WELCH

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12 Banbury FC
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6 Newcastle Riverside
7 Leeds University
9 Norwich UEA
10 Portsmouth Polytechnic
11 London Astoria

WHITE LION/ PRETTY BOY FLOYD/ ICON* (* To be confirmed)
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17 Glasgow Barrowlands
18 Newcastle City Hall
20 Birmingham Hummingham
21 Manchester Apollo
22 Cardiff St.Davids Hall
23 London Hammersmith Odeon

DIRTY TRYX
JANUARY
12 Swansea Singletons
13 Cardiff Bogiez
15 Birmingham Edwards No.8
18 Rawenstall Queens
19 Leeds Astoria
27 London Stick Of Rock
FEBRUARY
2 Blackburn King Georges Hall

THE STRANGLERS
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19 Colston Hall Bristol
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21 Torbay Leisure Centre
22 Newport Centre
23 Leicester De Monfort Hall
24 Brixton Academy
25 Brixton Academy
26 Crawley Leisure
27 Nottingham Royal Concert Hall
28 Newcastle City Hall
MARCH
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2 Bradford St.GEorges Hall
4 Aberdeen Capitol
5 Edinburgh Playhouse
7 Preston Guildhall

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Metal Decade Poll

Wanted:
The Kings of the Eighties!

Musicians and bands who wrote history!

It's polling time again. However, we are not talking about Parliament or some such institution, we are looking for the King/Queen of the early Eighties. Who do you consider the most important metal, hardcore, speed, thrash or pop rockers to influence the music scene between 1983 and 1985?

And which songs by which band do you consider the most important, most beautiful, best, fab, breathtaking songs from that period?

What do you think?

Okay, details and stamp on a postcard, run to the nearest letterbox and send it to:

METAL HAMMER, 'Eighties',
3rd Floor, 59 Queens Gardens,
London W2 3HF.

Closing date for all entries:
Friday, 12 Jan 1990.

This poll will be continued with every issue of the METAL DECADE special so we will have a clear picture as to which bands or musicians are - in the eyes of the fans, and after all they're the ones who really matter - the true kings and queens of the Eighties!

And of course this poll shall not go unrewarded. We shall draw the lucky winners of lots of attractive prizes - we shall elaborate soon!

For the lucky winners we've got:
10 Best Of British Steel double albums
10 Metal Hammer-King Diamond T-Shirts
10 Metal Ballads Vol. II albums
5 copies of the first Russian issue of Metal Hammer - a rarity!

The editor's decision is final.

	Favourite band/musician	his/her favourite song
1.		
1983		
2.		
1.		
1984		
2.		
1.		
1985		
2.		

Sender:

Name _____

Address _____

_____

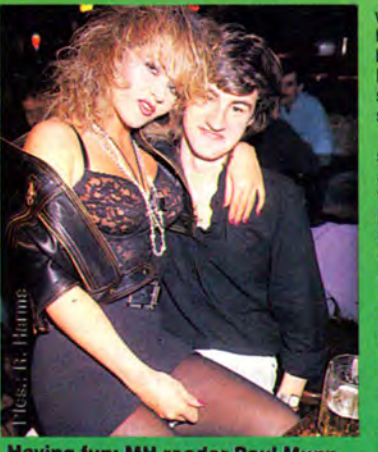
_____

Age _____

READER'S WILD NIGHT OUT WITH LISA DOMINIQUE!

It was fun, fun, fun when Metal Hammer reader Paul Munn's dreams came true. He won a first prize in our Third Birthday competition - a night out with Lisa Dominique. What we didn't tell Paul was that he'd also won a night out with six other blokes! But when MH are loaded down with dosh and given explicit instructions to spend it all on booze and food, then you can't expect a quiet night alone.

Everyone wanted to join the party and Paul who works at a metal engraving firm in Clerkenwell and lives in Essex, was only to happy to have the Hammer posse along. But the star of the night was undoubtedly Lisa. Good sport that she is, and thanks to the kind co-operation of FM Revolver Records she came to lead Paul gently by the hand - towards a huge jug of Marguerita. That's tequila and loadsa ice gringos, as any expert in Mexican nosh will tell you. Our rave up began at the Break For The Border, a Tex Mex restaurant off Charing Cross Road in London's West End. Here the management kindly gave us a huge table in the centre of the room and we were regaled with live entertainment from an authentic sounding band, as



well as waitresses proferring strange drinks that had to be ceremoniously bashed on the table before consuming. Loud were the guffaws as Reinhard, Mark Day, and Chris the editor swilled endless flagons of tequila. Well, tell us something new.

Paul was soon engaged in animated conversation with our Lisa, looking as lovely as ever, and she soon whisked him away to the Marquee to see Gringos Locos, and thence on to the Hippodrome where the mighty Q ensued we had the best seats in the house to observe the antics on Heavy Rock Night. Alas no sign of Krusher. But Paul meanwhile was quite steady on his feet and demanding more entertainment, even while each member of the Posse gradually flaked out and gave up, to wend their way home. The last we saw of Paul he was engaged in even more animated conversation on the sofa with Lisa - or was that the Editor? Thanks Lisa - for looking after our every whim. Make that two six straight whims - on ice!

Having fun: MH reader Paul Munn and Lovely Lisa.

HORACE D. RAVER

THE BAILEY BROTHERS

'REMEMBER US FOR THE SONGS NOT HOW MANY HOTELS WE TRASHED!'

Says White Lion's Mike Tramp

Having been probably the first to rave about White Lion back in 1987 in 'They Kick Ass', it seems appropriate to reflect on the bands progress and we spoke to singer Mike Tramp. The band seem to have changed direction since 'The Fight To Survive'album. Why?

Tramp: ''Well, obviously there's a five year difference and I have to describe it in years because when we did 'Fight To Survive' we weren't a band. Vito and I wrote songs in the basement and hadn't played a live gig together so we just found a bass player and drummer and went to Germany to record the album. We financed this ourselves because we figured it might take us two years to get an album deal. We came back and got signed to Elektra for an amazing amount of money, then a month and a half before the album release they dropped us without any explanations whatsoever, we still don't know why to this day!

Between 'Fight To Survive' and 'Pride' we brought in Greg and James, but only managed to do thirty gigs. We then released 'Big Game', and had a World tour lasting eighteen months doing some four hundred shows and played to close on two million people. So you can see the growth over the last five years.''

BBs: What about your musical direction. Where are you going?

''We never set out to claim that we were Black Sabbath or Metallica, we want to be known as White Lion and for what we do. We haven't got a consistent sound, we like to progress and do different songs within the ball park of White Lion. We had the songs before the image and that's the way we wanted to be known. So if you don't like it then perhaps you are the guy who goes out and picks up Metallica and Slayer albums. Having said that, the same guys are into Thin Lizzy, Queen, and Van Halen, so maybe they can get off on White Lion.''

Did the Lion suffer from bad reviews? Sometimes bands got stinking, awful and foul reviews.

Mike: ''We are not objecting to the reviews or anything like that, it's only ever one person's opinion. It's up to the kids to decide if they want to buy the album or not.''

BBs: '''When The Children Cry' was a major hit, did that persuade you to record wimpy songs and sloppy ballads. (Hey Mick, aren't we getting a bit rude here? Ed)''

Mike ''I don't think so, 'When Children Cry' is not your average ballad as it has such a strong, serious message, people still play 'Stairway To Heaven' from Zeppelin. Every band has got their own big song, but you shouldn't try to imitate a song because it sold a lot of copies, you try to write a better song. When we did the AC/DC tour, kids would come up to us and request 'When The Children Cry' and and get off on it. Look, just because you wear a leather jacket, get drunk and push your fist in the air, it doesn't mean that you don't want to listen to a song with a lot of meaning to it. I wake up to Motorhead and go to sleep to something different.''

BBs: Did Mike approve of the marketing of White Lion?

''Ok, we enjoy having our pictures taken, doing radio interviews and marketing. We were musicians before we had an image. If we could just turn up, play and leave without any of that, then I'm sure it would be a lot easier to be a rock 'n' roll star.''

BBs: Do you try to balance your live set between hard and fast numbers and slow and subtle ones?

Mike: ''Well, for the last two years we've been in the opening act slot or special guests doing a maximum of forty five minutes, we call that love 'em and leave 'em. We go in a room, love the girls as hard as we can and then leave - That's the attitude we had, but when we do headlining shows on we play a wide range of White Lion songs and we can slow the tempo down. We like to start out heavy, take it down in the middle, then lift it up again and make it a show. Even in forty five minute shows there's still enough variety to distinguish one from the other.

We're off to Japan for five sell out shows, then it's back to the States for a headliner tour, but we want to be remembered in Europe for our songs and not how many hotels we trashed!''

Pic.: Photofeatures/A. Di Santo

NICKO MCBRAIN IN SHOOT OUT

Yes, Nico blazed away with his hand gun at his local gun club in the States recently, but it was Rebecca Eastwood (appropriate name) Nico's wife on the .44-Magnum the most powerful hand gun in Metal Heads...the world.

Nico's bought a house in Florida and has decided the McBrain family should learn how to use fire arms in case of emergency. Apparently Nico has taken it up as a hobby. Let's hope he never has to use it - what ever would Sooty say?

KING DIAMOND CREMATED!

King is in the States enthralling his audience with an amazing stage show which features a large house on stage with opening doors, staircases and much more! It features music from 'Mercyful Fate''Them' and 'Conspiracy' using actors to play the parts of Doctor Landu, the old Grandma and a seven foot, bald headed white cloaked psycho from a mental hospital is also featured. The show comes to a climax when King is put in a coffin which is then set on fire - eat your heart out Alice Cooper!

WHITE SNAKE AND PRIEST ON BAILEY'S ROCK SHOW

If it's Hallam FM 7 pm on Monday nights then it's Mick and Des on the airwaves. We must thank you listeners for a great response as the show goes from strength to strength. Viking and Pennine link up with Hallam in December to beam the Bailey Brothers Rock Show throughout Yorkshire, Humberside and the North Midlands. There's interest from other stations too, so if you can't hear the Bailey Brothers Rock Show write in to your local radio station and demand to know why not! David Coverdale, Judas Priest, Iron Maiden and Kings X are just some of the big names talking to Mick and Des throughout December coming to a radio speaker near you.

RADIO ROCKS AGAIN

Congratulations Metal Heads! We asked Birmingham readers to write in and demand a rock show on BRMB and we are pleased to announce that John 'Bon' Slater now has a rock show on Saturday evenings.

ROCK PALACE OF VARIETIES!

The famed Rock Palace at Bradford is going from strength to strength following its recent grand opening. The 2,500 capacity venue is open from 9pm till 2am every Friday. The last celebrity to appear there was Adrian Smith of Iron Maiden, promoting his new album and video 'Silver And Gold; by ASAP. Adrian smiled when the uncensored video was played by ourselves later that evening.

Summat For Nowt

It's time for a Bailey Brothers competition. You can win yourselves a signed album from Whitesnake, signed E.P from Thunder and Iron Maiden's 12'' picture disc single. All you have to do is answer this simple question:

a) Who replaced Bernie Marsden as guitarist when he left Whitesnake?

Answers to the
Bailey Brothers
Summat For Now,
Metal Hammer,
59 Queens Gardens,
Bayswater, London, W2.

DONINGTON TIP

The Bailey Brothers tip for the line up at the 'Monsters Of Rock' festival 1990 at Donington. Remember where you read it first! We think the line up will be as follows:

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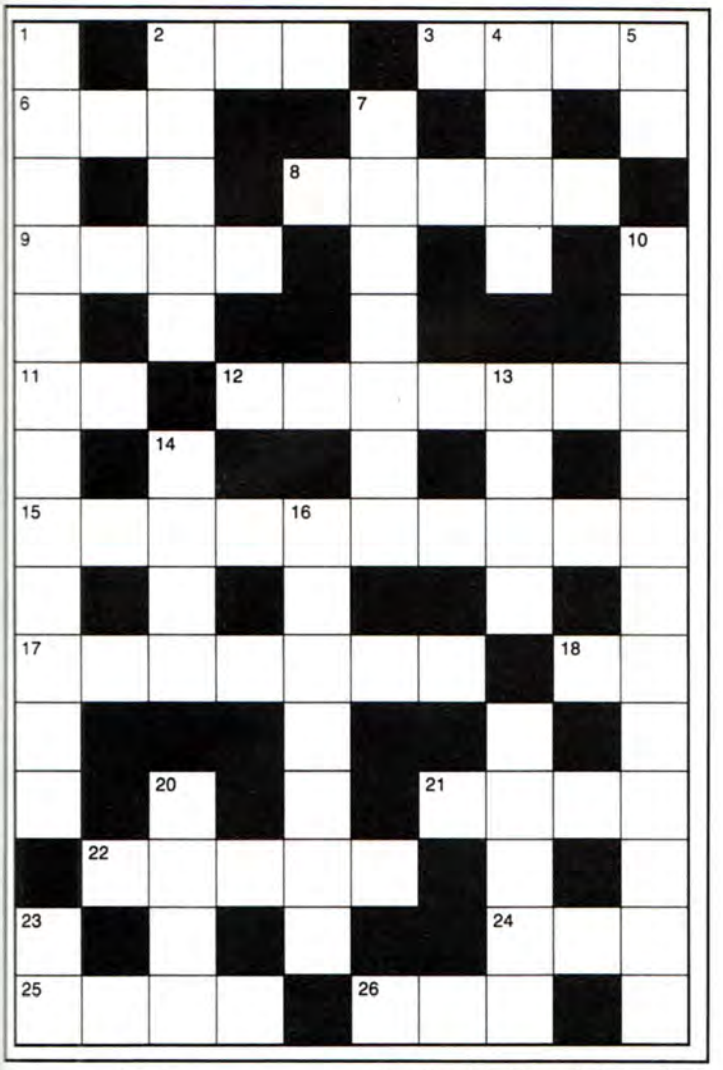

R WORD X No. 026

BY DOT MATRIX

The Grand-daddies of Rock, Black Sabbath, are this issue's RoxWord subject. It's mainly song titles and musicians, with some lyrics from the current album. Have fun, and when completed send to

RoxWord, Metal Hammer, 3rd Floor, 59, Queens Gardens, London. W2 3HF

with your name and address to arrive by January 5 1990.
Then see if yours is one of the lucky five correct entries drawn from the office hat that wins a T-shirt.

CLUES

ACROSS:

2 Second vocalist *(3)*
3 Black night light in the sky *(4)*
6 Hearing equipment *(3)*
8 *"——— with pain, there's a battle to be won"* - Call of the Wild. *(5)*
9 *"And the master is calling your ———"* - Headless Cross *(4)*
11 Children —— the Sea *(2)*
12 Live Evil recording location *(7)*
15 Monumental instrumental on Born Again *(10)*
17 Heaven —— ——— *(3,4)*
18 Initially producer of 17 across and Mob Rules *(1,1)*
21 Look through the people, and on through the ——— - Headless Cross *(4)*
22 What is Angry and like A Wheel on Seventh Star? *(5)*
24 kill in —— Spirit World *(3)*
25 Light Knights *(4)*
26 *"In the last macabre hour, witches ——"* - Call of the Wild *(3)*

DOWN:

1 *"There's ——— —— ——— from the power of Satan"* - Headless Cross *(4,2,6)*
2 Bill Ward played these *(5)*
4 ——— and ——— on Mob Rules *(4)*
5 —— Stranger to Love *(2)*
7 Black Sunday? *(7)*
10 Original bass player *(6,6)*
13 Iommi or Martin *(40)*
14 *"He cries and my blood runs ———"* - 3 across *(4)*
16 *"All ——— —— on you, like a lost Eternal light"* - Call of the Wild *(4,3)*
19 Mucky Women *(5)*
20 Who is the Hero *(4)*
23 *"The evil of her nature, collectors —— her eyes"* - Devil & Daughter *(2)*

METAL MARKETPLACE

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METAL TECH

HEAVY NEW YEAR

For starters, a very metal Christmas and a rocking New Year to all the Metal Tech fret merchants and faxheads! Over the past couple of years, we've seen some pretty major advances in the world of musical hardware - including a true reduction in the price of getting started in rock. Electric guitars especially have been getting cheaper *(relative to the rest of the inflation ridden stuff...)*, and you can now pick up a very tasteful axe and amp for around 100. Drumkits are another area where the cost cutting consciousness of the designers has been aimed, and today, a complete five drum kit can be had for around three hundred notes. In fact, the climate of the music markets at present seems to suggest even better deals in the future. Something that Metal Tech will keep you posted on over the coming months. But for now... as the turkey and pud gets itself digested, you can also digest the latest offerings for the 1990 season...

HOHNER SNAKEBITE...

HOHNER, who have been responsible for the introduction of a host of budget guitars over the years, moved up into the semi pro and professional leagues a couple of years back with their *(aptly named!)* HOHNER Professional Series. The latest of these, due in your shops NOW, is a pair of new models: the Viper 1 and the ST Viper II. The facilities available on the guitars is rather more than the pricetag would suggest - and the fact that they are fitted with the famed Floyd Rose Licensed HOHNER tremolo system, should make any budding Vai or Malmsteen sit up! With their raked back headstock design, contoured body and tilt adjusted maple neck, these look and feel like guitars of much heavier damage to the bank account. The necks on this pair are particularly attractive - given the stalwart and time served pointy inlays up the neck *(which they call 'snowdrift' shaped, how quaint!)* and the rosewood fingerboards are fitted with 22 wide frets. The radius *(depth of neck)* isn't overtly deep, more of a shallow 'D' shape in profile - making it quite comfortable even for small hands to get around. In the electric's department, both are fitted with two single coil pickups, with a steamin' great humbucker pickup next to the tremolo. The controls are basic - just master volume and tone, and a five way selector switch. Neat-o-la. The finishes are basically the difference between the two models: the ST Viper I is available in red or black *(with a satin finish neck)* - and both retail for £189.00. The ST Viper II is available in red or black *(totally black that is, apart from the frets!)* at £195, while there is also a special snakeskin finish *(Viper, geddit?)* available at £225. The Viper II has gloss finish on the back of the neck. The basic choice between them is down to personal preference between satin or glossy finish under your left hand.

Available now from local music shops, or contact
M. HOHNER Ltd.,
Bedwas House Ind. Est.
Bedwas, Newport, Gwent.
NP1 8XQ. Tel: *(0222)* 887 333.

BUDDY WISER...

Small practice combo amps have a pretty awful reputation... based on the mass of cheapo Eastern made designs that have been marketed in Europe for many years. But now CARLSBRO Electronics of Nottingham have come up with a tiny little combo, designed for backstage tuning or home rehearsal - and built to take the rock knocks! The metal casing houses a small amp, and an eight inch speaker. The controls are simply: single input, gain, bass, treble and Master Volume controls, plus a headphone socket. Powered by battery or mains, this looks to be the long awaited replacement for the sadly missed Vox battery/mains - and has a shoulder strap too, for those down-in-the-woods sessions! *(Buskers take note - it is also loud enough for most shopping centres...)*

CARLSBRO have thoughtfully added a headphone socket for silent practice too, making the Buddy quite a bargain at £69.99. The metal casing is designed to take most of the dreadful beatings that amps are given by grumpy roadcrews - and pushed the total weight up to five kilos. What more can I say - a mighty micro indeed!

Details from
CARLSBRO Electronics,
Cross Drive, Kirkby in Ashfield,
Notts. NG17 7LD.
Tel: *(0623)* 753902.
(PA people should note that CARLSBRO are also introducing a pair of high power PA amplifiers for 1990. The SX300i and SX600 are 150 Watts per channel and 300 Watts per channel respectively, and retail at £370.88 and £564.08. Both feature balanced (XLR) and unbalanced (jack) connectors, mono and stereo options and variable speed fan cooling systems.)

FOR TAPE HEADS ONLY...

Having trouble locating your favourite artists' music books or instruction videos? Scour the country no more... for now you can just buzz 'Music Mail' for a copy of their Video & Audio catalogue. Solely mail order, they stock the Star Licks series of instruction videos: including Jeff Berlin, Rik Emmett, Greg Howe, Brad Gillis, Paul Gilbert, Tony Iommi and even a specialist Jimi Hendrix tutorial tape - with the examples played by Mike Wolf. Videos are priced around the £25 mark. For the video-less amongst you, they also do a series of audio cassette instruction tapes - including the famed series of five graded lessons for drummers by Carmine Appice *(£34.95 the set)*. You can order your copy of their instruction catalogue for free, ring 01-857 6309. Music Mail also handle literally hundreds of music books, on specific artists or albums: phone with your wants and they'll let you know what is available. The address is:
Music Mail, 142 Cromwell Road,
London SW7 4EF
(Mail Order only).

E.S.P. WITHOUT TEARS

Have you been caught yet, drooling over the E.S.P. guitars in your local shop? These prized instruments, favoured by no less than George Lynch *(Dokken)*, Bruce Kulick *(Kiss)*, Scott Ian *(Anthrax)* and even Maiden's Dave Murray, are somewhat expensive - with typical retail prices being upwards of £800 or so. But, to redress the balance towards the more cost-conscious end of the market, they have now introduced The Junior. Cutting corners on any design can often mean a reduction in the overall quality of the instrument - but E.S.P. have concentrated almost solely on reducing the retail cost of the Junior by cutting back on the cosmetic finishing touches *(such as binding on the fingerboard edges and expensive 'block' inlays on the neck)*. In this way, they've aimed at producing a 'standard' E.S.P. model - but at a more reachable price: £575.00 including a hard case! The body is alder, maple neck and rosewood fingerboard *(with simple dot inlays)*, while there are three pickups, two single coils and one humbucker, while the tremolo system is another Floyd Rose licensed design. Three colour options are available - black, white or red. A brave *(and successful)* attempt to keep up the quality, while keeping down the pricetag. Nice move E.S.P.!

If you can't manage to find £575 in your back pocket - you can play E.S.P. for just £4.95... The company have now brought out their own range of guitar and bass strings. The axepersons selection is 9-42, 9-46, and 10-46. All retail at under a fiver. Basspersons have a choice of two gauges: 40-95 and 45-105, retailing at £14.95 a set. All strings are U.S.A. made, and feature nickel windings.

Details of all E.S.P. products from the U.K. agents:
Seven Dial International,
22 Earlham Street, Seven Dials,
London WC2H 9LN.
Tel: 01 836 6334.

FUTURE: SHOCK!

Finally, a brief look at the pie-in-the-sky department *(or are they?)*, where we examine the possible new advances which may be available to mutharockers in the 1990s...

Firstly, the shortage of good quality timber for the building of guitars will mean that there will be a lot of research into glass, steel and stone bodies and necks... coupled to new designs in ceramic pickups and piezo transducers *(making more responsive pickups, without having to resort to the expense of Alnico magnets - which are getting scarce too)*. On board electronics will soon have built in samples of all the great guitar sounds - so you'll simply 'dial up' Blackmore, Malmsteen, Campbell, Vai or whatever - and instantly get an exact replica of the artists guitar sounds. *(Guitars in the 1990s will also be fitted on board tuners, linked to little servo-motors on the bridge. Basically, they'll tune themselves, and then keep themselves in tune too...)*.

Radio transmitter systems *(which are already available for guitars and microphones)* will radically change the PA world - with the main stage mixers being 'fed' from a stage transmitter. No more multicore cables to stretch across a venue, and setting up time more than halved. The transmitter situation will also extend to drums too: designs for the coming decade will include internal microphones and transmitters for each separate drum - using the rim as the aerial - and sending the signal direct to the mixing desk...

Home recording will be revolutionised - with 24 track digital recording systems *(using video cassettes for convenience)* will soon be out, at prices less than £10,000 for a complete system - with effects, reverb and even an on-board computer, to give full automation in a tiny package.

Dreams? No. All the above *(and a lot more)* are currently being developed by the major musical equipment companies. Not that they are saying much, you understand - just remember where you read it first, OK?!

Have a rocking
good New Yeah!

TIM OAKES

BRITISH TO THE CORE

HOT NEWS FROM THE WORLD OF HARD-CORE

STAND BY FOR NOISY BASTARDS!

Well, it's all happening at the moment isn't it! Good gigs almost every night, labels and bands pouring out superb music until it's seeping from our ears and the first Snuff album. What could be better? For anyone who hasn't heard it yet, the Snuff album is a masterpiece of Punk rock. An album that will go down in history as a classic. You know the score, just buy it!

While we're on the subject of classic albums, The Senseless Things 'Postcard C.V.' L.P. should be in the shops by the time you read this. It can only be described as a complete must. Ten tracks of bouncy and happy party music. Sounds to wreck peoples' homes to!

Noisy bastards, Extreme Noise Terror are back to assault your ears with a split L.P. featuring them and the equally noisy Filthkick. Titled 'In It For Life' it's the first release on Deans(E.N.T vocalist) new label, Sink Below. There's no surprises here, just noise, noise and more noise, (and what's wrong with that!) One for fans of grunge, Stenchcore in full effect!

Bristol based label Manic Ears have released two more slabs of vinyl for our enjoyment. The first being another release from the zany and wacky Doctor and the Crippens. Titled 'Avant Gardening' it's a four track 12' of absolute fun. One for all the family!

The second 12' features a new band called Rektum. Four tracks from this band that has various strange connections with Gaye Bykers On Acid. Titled 'Real Horrorshow' it's one to look out for. Also watch out for vinyl by new Manic Ears signings, Purgatory and Prophecy of Doom.

Sick Hardcore band, Carcass are due to make their first T.V. appearance on the cult BBC series, 'Red Dwarf'. God knows what that will involve but it should be fun all the same. Their second L.P. 'Symphonies Of Sickness' just rips and shreds dude! Released on Earache records, Carcass have managed to reproduce the most repulsive horror movie and transform it onto wax. Creating the ultimate Death Metal album. For sick minds only!

Peaceville Records are set to release a new sampler, featuring all their bands. Titled 'Vile Vibes' and retailing at £3.99 it should be excellent value for money. Bands include Electro Hippies, Autopsy, Doom, Toranaga, Deviated Instinct and Paradise Lost. The CD version features extra tracks by the likes of Sore Throat, Axegrinder, Civilised Society, Decadence Within, and Kay Field. An album to help new people discover the world of Hardcore, at a cheap price too.

Also set for a January release on Peaceville is the second album by the gods of smelly music, Deviated Instinct. Lovingly titled 'Guttural Breath' it includes nine tracks of pure stench. The CD version also features their first album, 'Rock n' Roll Conformity' What value for money!

As always the fanzines just keep on coming. And the standard just keeps on getting better and better. One that has improved dramatically since its beginning is the fourth issue of Chemical Warfare. With impressive printing, content and layout it provides an interesting read that's easy on the eyes. Features Youth Of Today, Fugazi, Stikky, Prophecy Of Doom, Totalitar and lots of other wonderful artists. Available for 75p and s.a.e. from -

Martin, 40 Thurlow Road, Leicester, LE2 1YE

Another 'zine to grab my eye is the second issue of Intense Grind. Featuring interviews with Carcass, Perfect Daze, H.D.Q., Goober Patrol, etc. it managed to entertain me, so it should entertain you. 60p and s.a.e. from-

Aston, Aston Firs, Halton Fenside, Halton Holegate, Nr. Spilsby, Lincs, PE23 5BD

Right, that's enough, I've run right out of space. So until next time, stay cool!

Write to:

James Sherry, British To The Core, Metal Hammer, 3rd Floor, 59 Queens Gardens, London, W2 3HF

JAMES SHERRY

Axel Rudi Pell

might not be as well-known as the Guns' Rose with the similar first name, but at home in West Germany he's quite a local hero! He gained modest success playing guitar with local superstars Steeler, but has recently left the band to find fame and fortune on his own.

Axel's first solo vinyl release since Steeler is called 'Wild Obsession' and it has just been released on Steamhammer/APT in the UK. It already received a pretty good reaction when we listened to it for the first time here at MH and it even came second in the last issue's Soundcheck rating. A lot of people thought that Axel would be a floundering lost soul without established Steeler's strength to back him up, but things have not been so. To find out what's happened, let's turn the clock back and take a look at what took place a year ago when things started a-changing in the Steeler camp, resulting in Axel's subsequent departure from the band.

There had been problems within the band for a while, and when Axel finally left no-one was really surprised. And the reasons for his departure seem to make sense, as he explained: *"The main reasons were as usual the famous 'musical differences'. I wanted to return to playing a harder sound and the others didn't... On top of that I was fed up with compromising when it came to songwriting. The whole situation had changed within the band. After the success of 'Strike Back' everyone was expecting the follow-up to turn out to be a real explosion. What had been expected to explode, turned out to do nothing more than a 'quiet fart'. The pressure on Steeler to succeed had just become too great, everything was beginning to be just hard work and nothing else. Our playing had started to become a routine and some of the original spark had died - and we just weren't getting the same kick out of playing any more. There were other reasons too, like I'm not really the kind of guy who can just turn up at rehearsals five times a week, just because everyone was expecting a band like us to rehearse regularly. Being forced to do things like that doesn't exactly encourage creativity. You need to have spontaneous ideas if you want to be creative, you can't force them by pushing yourself into a bureaucratic nine to five schedule."*

Herr Pell left Steeler but didn't call it quits immediately, instead taking some time off to breathe instead. And his inspiration didn't go away as feared but returned after a while. Axel soon found himself immersed in music again and he started writing a succession of good songs.

"I enjoyed and still enjoy music far too much, so I wasn't able to forget about playing completely when I left the band. Except that I deliberately took on a much more relaxed attitude towards my music afterwards. And I only started seriously thinking about what to do with my new songs once I had written enough to justify releasing them."

SPONTANEOUS

The songs were all written in his sitting room at home. The basic equipment Axel used were himself, a guitar and a simple tape machine. He found that his inspiration struck at different times and to different degrees. Whereas some songs had been written really quickly and seemed to just slide onto tape, he found himself spending a lot longer working out other songs until he was completely happy with the way they sounded.

"Some of the songs were literally spur of the moment ideas, like 'Slave Of Love' for example. I played around on my guitar for a bit the evening before the LP was produced and the song just developed. I can be quite spontaneous when it comes to music. I think it was John Sykes who once said that he had taken a whole ten minutes to write 'Cold Sweat' with Phil Lynott!

Everyone was amazed when they found out how little I had prepared before going into the studio. All I took with me were nine pages of notes which had nothing but guitar rhythms scribbled on them. Everything else was in my head. None of the other musicians knew what they were meant to be playing in

AXEL RUDI PELL

the studio until just before it was recorded. Our sound engineer Ulli Posselt decided after we'd been there a while: 'The only band worse than you are the Stones. They go into the studio with nothing at all.!'
The good thing is that when you're working with professional musicians you can get away with working like that and still be sure that at the end of the day the result will be worth listening to!''
The professionals Axel worked with were: Jorg Michael (drums), Bodo (bass), Jorg Deisinger (bass), Volker Krawczak (bass), Charlie Huhn (vocals) Georgio Wahn (keyboards) and Rudiger— Konig (Keyboards). 'Wild Obsession' was recorded with a first-rate back up crew. How did Axel manage to involve an assortment of musicians of such a high calibre and what did the individual musicians actually play on the album?LA
''I recorded a Christmas mini-LP with the drummer Jorg Michael four years ago. We've been in touch ever since. So when I needed a good drummer who was able to record everything at short notice I just gave him a call. Jorg immediately agreed to get involved, which I was really pleased about, because apart from Fritz from Victory, he's the best hard rock and heavy metal drummer in Germany at the moment. And he soon proved that he was an ideal choice because he managed to record the entire drum parts for the LP in just one and a half days.(!)
I've known Bodo ever since the old Darxon days. We'd never really lost sight of one another, because the current U.D.O. bass-player is one of those ardent liggers who always shows up at parties. Anyway I approached him one day and asked him whether he fancied popping round the studios and recording a coupla songs and he agreed immediately. You can hear him playing bass on 'Wild Cat', 'Call Of The Wild Dogs', 'Snake Eyes', and 'Promised Dreams'.
Jorg Deisinger from Bonfire is a real muso's musician with a head full of nothing save his bass and musical notes (what, no chicks?). Although we had met up a few times in the past, it was my management company Modern Media who managed to arrange for us to record an album together.

SUBSTANCE

Jorg was keen on getting involved and he flew down to the recording studios at short notice. He played bass on four of the songs 'Slave Of Love', 'Cold As Ice', 'Broken Heart' and 'Hear You Calling Me'.
Finally, the third guy to help out on bass was Volker Krawaczak, a friend from the old Steeler days and I've always got on with him really well. Volker ended up playing the bass on the track 'Call Her Princess' which is a Steeler cover version. I like the way he plays bass on this song, because he doesn't simply play the straight version, he improvises and adds quite a few of his own riffs as well.
Then there are the keyboard players who are both session players. They are Georgie Hahn and Rudiger Konig. The latter played with Volker Krawczak in the now defunct band Twilight. I deliberately kept the keyboards as low key as possible because I wanted them to make the songs sound fuller. The keyboards were meant to be a kind of sound carpet but the keyboards were never meant to take over the melody or solo functions.''
So much to the people involved on the various instruments. The man responsible for the vocals deserves an even closer examination: Charlie Huhn had jetted from the American motor-town Detroit to the German motor-town Bochum (home of Opel cars) to help Axel out with the same voice that has previously sung with the likes of Ted Nugent, Victory, Humble Pie and others. Listening to Axels solo debut, you realise that Charlie's voice is the best possible thing that could have happened to him.
''I've known Charlie for more than four years. We met up frequently during this time, at gigs and parties and even in Hanover while I was in the studio with Steeler when Charlie was rehearsing there with Victory at the same time. Charlie's a really nice guy and his voice has got a lot of charisma to it which suits nearly all the songs I wrote. That was why he was right at the top of the list of singers I wanted to work with. When the time came for us to be seriously contemplating a vocalist, I just rang him up in Detroit, explained the situation to him and asked him cheekily what he thought about flying over for a working holiday in sunny Germany. Charlie was pleased about the phone call and agreed without even a second thought! Everything took off from there. He was really pleased to have the chance to come over to Germany and spend time in a town other than Hanover, because while he was in Victory that was the only place he got to see. It was really good working with him.
Charlie doesn't even mind going on tour with me... But we'll only hit the road once we're sure that the record is selling well and the record buying public dig it. If sales are good enough to presume that there's a realistic chance of a tour at least breaking even financially, we'll be ready to take off immediately - and so will Charlie! And when we go on tour - presuming the audience are keen on seeing us play live - I can already guarantee one thing: Every show will be a total kick-ass concert.''
Well, that's something Herr Pell is going to have to prove when the situation arises. He's already proved that his solo debut was worth leaving Steeler for. The LP is all-round achievement, and ample proof of his talents to make it by himself. It's a nice, heavy rock album with some good songs and without any unnecessary solo extravanganzas, a trap which so many solo artists, especially guitarists who decide to go solo, seem to fall into all the time. This record will no doubt gain Axel Rudi Pell fans all over the world, and it's not often that German musicians produce records of this kind of standard.
So we can look ahead hopefully and look forward to soon seeing Axel come to the UK as soon as possible. Maybe we can even start looking forward to a second LP towards the beginning of 1991. But until then who knows what could happen?

''I never had a hair-spray deal!''

EDGAR KLÜSENER

LAW AND ORDER

STRONG ARM OF THE LAW

'Expect The Unexpected From The Strong Arm Of The Law'

There must be something deep within the human psyche that veers away from things different. Perhaps an old survival instinct left over from the days when fire was an ambitious novelty and the wheel no more than a deranged thought in a crazed neanderthal's cranium. Nowhere is this fear more aptly displayed than in the American record business and AOR oriented radio. These guys slop up all manner of homogenised shite and ship it out to a pre-conditioned populace. The ability to run such an industry relies on crediting your audience with no more intelligence than the average brain damaged ostrich and your bands with no more integrity than a drunken kleptomaniac left alone in a gift shop. But there are always exceptions to the rule and sooner or later a band will emerge who refuse the bullshit, who credit the people who listen to their music with some individuality and who have something to say rather than something meaningless to chant. When they get together with an A&R man of more than limited sensitivity you have something special and in this case you have MCA International and New York's, Law And Order. Four guys, *(Sean bass, Phil guitar, Shane vocals and Rob drums)* who on their debut album 'Guilty Of Innocence' have attempted to cover the greatest range of styles since the late great days of Led Zeppelin. You have everything from acoustic/electric ballads to deep, intense blues, to heads down rip snortin' boogie based rock and fuggin' roll, and even the occasional folk tinged ramble! Suitably impressed I contacted the bands two main spokesmen, Sean Carmody and Phil Alloco, one late Sunday afternoon as United begrudgingly went down one nil to Arsenal.

Listening to the album one thing which strikes home faster than a deranged rattle snake is a decidedly late sixties feel that has more in common with the Zeppelins and Stones of this world rather than the more common and perhaps more obvious connotations of the Guns and Aerosmith.

Phil: *"It's funny you should mention that because the band's main influences are guys like The Beatles, The Stones, Zeppelin and Skynyrd. We admire their diversity and the way they refused to put any limits on the music. Today it's all got far too formularised, every band coming up has eight heavy songs and two power ballads per album and different styles of music appear to be getting more and more segregated. Bands just don't seem to want to experiment outside their own particular field anymore."*

Sean: *"Like The Beatles would do 'When I'm Sixty Four' and then slam into something like 'Helter Skelter'. They didn't feel that the whole album had to be just one kind of music. And that's what we wanted to do, we wanted to make a very diverse record because as a band we listen to all kinds of stuff."*

Lyrically Law And Order cover everything from the staple drinking-whiskey-and-women connotations to more serious stuff like media manipulation, religion, and some very personal insights on the more important human interactions.

Sean: *"We write about things that affect us, we all lead full lives and it's not as if we just have to write songs about girls and cars, even though we do because that's part of our lives as well! But if something pisses us off or makes us happy we'll write about it. We don't limit our subjects by what we think people do or don't want to hear about in a rock and roll song."*

Phil: *"Looking back to The Beatles and especially the lyrics of John Lennon, they were almost like a diary of the guy's life, he shared more than just music, he shared a piece of his philosophy, his mind and his feelings. It's an honesty that I believe people can instinctively recognise and that as a band we wanted to reflect."*

Sean: *"I mean we don't want to come over as too heavy but sometimes we will stumble across something, be it political or whatever, that we feel shouldn't be taboo just because we are in a rock and roll band. Most of the groups that we grew up with weren't afraid of doing that and we have always felt it a shame that a lot of bands nowadays avoid writing on anything outside of drink, chicks, drugs and sex. For example our song 'Delta Prison Blues' is dedicated to all the old blues musicians who got ripped off in the early days, yet these are the guys who started all forms of modern music, be it soul, pop, blues, R&B, rap or metal!"*

Phil: *"It's vitally important that the blues be remembered as a cultural experience. In 1989 we seem to have lost some of that history and it's ridiculous. It just shows that in this age of digital mastering and technology people just don't care enough about their heritage. None of us would be doing what we do now if it wasn't for those guys!"*

Sean: *"It's all a question of injustice, and that's a theme that runs throughout the entire album. It's seeing the world through certain eyes, and a lot of times through innocent eyes. It's a guilty of innocence theme which finally became the album title, and everything kind of built from there."*

Guilty Of Innocence' parades a gamut of styles with one of the 'livest'

sounding studio performances I have ever heard. If the band had stuck some sampled applause on they might even have got away with packaging it as such. Full credit to up and coming producer Joe Hardy.

Phil: *"Joe Hardy was great! A lot of producers are simply concerned with getting a certain sound, like we'll have to get this drum track just right and then we'll do the bass lines next week and maybe the rhythm guitar the week after that! They are missing that energy, that certain magic you get when you see a band play live, which is what we went for on 'Guilty of Innocence'. Most tracks were finished with after just a couple of takes while 'Whiskey' and 'Needle And The Spoon' were done totally live."*

Sean: *"There is a certain intangible chemistry that goes on between us when we play which attracted our manager to the band in the first place and that's what we wanted to capture on record. That magic is far more important than actual technical ability therefore we left the odd mistake on the album because some of them ended up sounding quite presentable!"*

Hand over black heart I would have to say that there is not one original musical moment or style reflected on the album yet the way the band has attempted to diversify such strong eclecticisms is extremely daring, not to say possibly suicidal!

Phil: *"It's very important for us to be ourselves. Expect the unexpected! In 1989 there's not much you can say or do that's going to be that different from what's gone before. The only chance you have of being halfway different is to be true to yourself. We say what we want to say the way we want to say it and in 1989 that makes us stand out. In the long run it has to be fatal to be no more than a prepackaged musical commodity"*

It also happens to credit your audience with a bit more intelligence than certain other bands and their record companies!

Sean: *"That's true. We definitely believe that most record companies don't give the audience enough credit. They just keep churning out the same bull shit corporate rock year after year, when if you they would just give people an alternative they would probably support it. The fact that the profit motive usually overshadows the music is nothing short of insulting to both bands and their audiences. It's a total lack of responsibility."*

Phil: *"It really does all come down to giving the kids credit for thinking for themselves. I know that when I was getting into rock and roll, bands like The Beatles, The Stones, Zeppelin, all had something different to offer."*

Yes, but twenty years on there aren't too many bands delivering the same bill of goods. Groups like Law And Order, by the very nature of the industry, especially in the States, are a minority and like most minorities aren't really catered for. Anyone remember Masters Of Reality?

Pic: Photofeatures/L. McAffee

Phil: *"That was a great band, an incredible band, and it's almost scary when you see how they were frustrated and finally taken apart like that. Obviously it's something that we acknowledge and that we will have to be wary of, but I honestly think, though taking your point, that we have seen more groups recently taking chances, being themselves, and blending a lot of different styles together. Bands like Faith No More, Soundgarden, Jane's Addiction. Law And Order don't sound like any of them but they share a similar attitude and attitude is what it finally comes down to."*

MCA International have obviously put more than a little time and money behind Law and Order, to the extent of flying a whole posse of critically crazed journos down to Memphis to hear a sneak preview of the album. It must be very gratifying for a band whose musical ideas and character has to rely on a close and honest co-operation with their record company.

Phil: *"They've been very good to us, for example we haven't even released a single yet in the States, and we probably won't until February, even though we have already released a video for the song 'We Don't See God'. You see we didn't want to do the obvious thing and flood the market with product. We'd rather start more underground, stick close to the college radio stations and build a strong and solid base from there."*

Sean: *"All credit to MCA, they let us have our way on the album cover and video because they trust the band and that's important for us, in fact it's one of the main reasons why we went with them in the first place. But it's still nice to know that they didn't renege on the deal once we signed!"*

To my mind the American collegiate network is perhaps the essential medium in the States at the moment in nurturing and breaking new talent.

Phil: *"Right now we are in the midst of that whole thing and it's helping us tremendously. Yet new and different bands have never needed the coverage more because MTV at the moment are even worse than the PMRC! It's all getting so sterile, so conformist. When Guns N' Roses came out everyone thought this is it, this will open the doors for bands to be more themselves and be original, but once they went past five million or so everything got swallowed up again by the corporate structure. In fact they instigated a terrible backlash that many bands are still suffering from."*

Yet the one country where Law And Order's diverse approach would be welcomed with outstretched arms is the one country where they unaccountably do not have distribution, Britain!

Phil, with a rather large sigh, *"Yes, we are working on that, it's an obvious, perhaps inexplicable oversight, considering the fact that the album is available virtually everywhere else in Europe. Hopefully it will be available in England after the New Year because we are really pushing for it. To say we feel strongly about the state of affairs is an understatement, especially considering most of our influences are British!"*

Sean: *"Possibly It's more important at this moment to have a small hardcore following, to have kids buying the record solely because they are into the band and not because it is being marketed down their throats. They buy it because they want it. Build slow and strong, that's how we've always done it since the early, early days, and the same attitude that prevailed then prevails now."*

JOHN DUKE

Bon Jovi are back!

Almost exactly a year ago they were over playing a series of dates supporting the 'New Jersey' album. They went on to headline the Milton Keynes festival and have chosen to round off the eighties in Europe. It has been an eventful year for the band - Jon Bon Jovi even got married! Jon was delighted to talk about the forthcoming shows and in a fascinating interview tackled topics as varied as his personal heroes, marriage and a certain incident with fellow sex-symbol, Sebastian Bach...

The ability to become a good frontman is something which does not come easily as Jon explained.

"It's not a thing you can get out of a book. It is definitely a case of practice makes perfect. I'm certainly better than I was five years ago. We've played maybe a thousand shows to what must be around seven or eight million people through the years. You certainly get your craft down!

There are people like Steven Tyler, Jagger or Alice Cooper who are in my catalogue of great entertainers. Oh, and of course Little Richard!"

It became very evident that although he is a man riding at the crest of world popularity, there were still people that he felt a little in awe of and Little Richard was definitely one of those!

"I can't remember the last time that he played in America, but I got him to get up and play with us at a show in Los Angeles. It blew my mind! I'd met him at a party and I told him that we were going to be playing the Forum for the next couple of nights and I wondered whether he would like to get up and play with us? I ex plained that we'd played a number of his songs over the years and he says, " (adopts a Little Richard voice), *"'I would be honoured to perform a musical selection with you and your members!' I said 'O.K. Reverend, that's cool.' So I went out and hired a great big Yamaha grand piano which we wheeled out on stage for the encore. Every band in L.A. was there ready to come up that night, guys from the Guns, Van Halen, Poison, Whitesnake, everyone was there. I didn't let anyone jam, except Little Richard and then I let them all come up for the second encore. It was really special to me to get him up there doing 'Good Golly Miss Molly' with me. You have to have heroes and people that you look up to because otherwise what fun is it?"*

Although dominated by the charismatic and ebullient J.B.J himself, Bon Jovi *is* a *band* and not just a posse of hired hands. Many bands find that the rise to the top can be a divisive thing which can often lead to separations and conflict of burgeoning egos. The line-up in Bon Jovi's case has remained the same throughout their ascendance. To what was this attributable? Are the band likely to be going off to do solo projects?

BROTHERS

"I originally put this band together, I put it together around great guys rather than the greatest players. I wanted people who I was get along with, no egos in the band - even at a club level. There were definitely better players than all of us, but not five personalities who were going to stick together as well as these did. Of course everyone had to be more than ample as players, but I knew that that camaraderie of being on the road for a year, year and a half at a time was going to be more important than anything. We all still hang out together, it's the only way. For example recently, we took a week off in Australia and we all went to a resort. As to your other question, there is a possibility that David (Brian - keyboards) will be doing a New Age record after this year and a solo project for Ritchie (Sambora - guitar). As for myself, I go back and forth saying 'yeah I'm going to do one or maybe not', so I don't really know at this time. I think in the meantime I will be concentrating on The Underground which is our company and making that even more successful.

There is certainly no inkling in any way that the band will be splitting up in any was shape or form because the bond is too strong. I used to say it was like a marriage but in a marriage you can get divorced. This is more like a brotherhood, you're stuck with them forever!"

Talking of marriage, Jon broke a lot of young girl's hearts when earlier in the year he wed his long-time girl friend Dorothea in a very quiet and secret wedding ceremony. This raises a number of possibilities for the future. Are we going to be seeing the songwriting style go away from the sentimental 'buddy buddy good 'ole days' themes towards songs about changing nappies and domestic bliss? Jon Bon Jovi the family man?

"Well no, there is none of that in the foreseeable future. I would imagine that at some point it will take some effect. It's going to be a long time before I become a dad! We're talking another five years or so."

Could he see himself warning his own daughters about the dangers of going out with long haired rockers?

"No! I won't have any daughters man - God wouldn't be that cruel to me!" he laughed.

WHO DARES WINS

Which direction will Bon Jovi take? Over the course of the band's career, there has been a clear evolution in both the overall sound of the band and the songwriting style. Their eponymously titled debut with its 'first album' production sound and the relative simplicity of the songs is in marked contrast to the more grandiose and melody rich outings of 'Slippery When Wet' and 'New Jersey'. There is a progression and reluctance to formularisation. This is almost certainly going to be true of the band's next studio album. The one thing that will remain is the song-writing quality which is an area that Jon is not prepared to compromise on.

"I would like to think that Bon Jovi will be remembered for the songs. That's certainly how I want to be remembered."

What is also likely for the future is that the next studio album will surprise many people as there is talk of the band going in an almost Doors-like direction.

"I think it would be really difficult for me to sit down and do 'Runaway' again. I look at where I am now as a writer and how I've changed with the times. The longer you do this the more you learn and the better you become at what you do. Where we're going is completely different to the way people know us now. Either people are going to go 'Wow! They've really done something different now', or they're going to think we've been on the road too long and that we've all gone crazy! It is a really drastic change. We're talking about Prince producing a couple of tracks and we're really getting out there. It's very exciting for us."

It sounds like a case of 'who dares wins'.

"We're not bringing the same show over that's for sure. We've brought over the full American production with the catwalk, the video screens and that sort of thing. I'm also having a lot of fun because we're doing a couple of new songs and some different covers, some stuff by The Animals, some old Supremes/ Vanilla Fudge versions of 'You Keep Me Hangin' On'. And then of course there's the Thin Lizzy material as well."

Are you going to be doing your 'Peter Pan Of Rock' flying stunt again? Jon chuckled at the suggestion before commenting somewhat ruefully:

*"No, no that's gone. Unfortunately I've had to sell that one off, so if you know anyone who's in the market for a flying stunt, I've got one going cheap! Towards the end of the tour when I was doing that I remember holding on really tight and thinking 'F**k! There's no net down there! But hell, what a way to go!'"*

Support for the tour will be Dan Reed, whose cause Bon Jovi has championed. He has also played a part in the successes of bands such as (obviously) Skid Row and Cinderella. He seems to have a 'Midas touch' where new talent is concerned. Is this because he is 'Jon Bon Jovi', or is it more a case of just having a good ear for new talent?

"I don't know. I wasn't 'Jon Bon Jovi' at the time when I picked up the Skids and Cinderella. If I like it and the cards fall right for the band then that's great. Nor do I think it's a Midas touch, if it were I'd just ask you if you could sing and offer you a record contract Andy! I wish I could do that."

I wish you could too! Skid Row are now up and rolling on their own right going from bottom of the bill at Milton Keynes to headlining a blinding gig at the Hammersmith Odeon. Were they always that good?

"No, they sucked!", he laughed, *"They really sucked! You should have seen them in the beginning! No seriously, this year they're in school, learning the ropes and the rules of the game going from tour to tour like Motley Crue and Aerosmith."*

School is quite an apt description. Skid Row, Sebastian in particular have had their knuckles rapped for being, shall we say, a bit naughty. Sebastian has talked recently in the press about a fight with Jon backstage after a show. Jon takes up the story.

"What happened was that at the end of the tour we tend to razz each other a bit and our crew decided to do a number on them. You've got to remember that one, the Skids are my best friends, two, they're signed to my production company and anything they wanted to do they were allowed to do. You know about these support band horror stories, but for them if they wanted gold-plated silver-ware, I'd get it for them.

*This particular night the crew decided to razz him before the band went on stage and tipped a load of cold milk all over Sebastian. The next thing is he's on stage whilst I'm in the dressing room and I hear him up there calling me a wimp and all this shit. On my own stage! Man, you just don't do that kind of thing. He pushed it to the limit. When he came off-stage, instead of laughing it off, bear in mind I knew nothing about this stunt, he said 'Man you f**ked with me, you can't f**k with me!'. So I punched him in the face and said 'How's that for f**king with you?'.*

The thing to bear in mind is that you can hit your brother but you'll still love him. We're that good friends that although I'd punched him in the face, I took him and his wife and his baby out to dinner and sorted it out. Believe me, we patched it all up that night actually, we drunk a bottle together! He didn't understand and I didn't know the whole story. He didn't understand that you don't call your friend and the headliner names on his own stage. The second thing was he didn't know I had nothing to do with it. But it was all patched up that night.

But let me tell you, they're a great band and they're gonna be HUGE! I'm glad that the rest of the world is catching on!"

Until we see Skid Row again the man who is going to be occupying the centre stage is the kid from New Jersey himself - and he's coming out fightin'!

ANDY BRADSHAW

pics.:Daniela Scaramuzza

INTRUDER

BEWARE - POISON GAS, UFOS AND MEN IN BLACK!

Intruder hail from a town more associated with Dolly Parton that with speed metal. The band are all based in the C&W centre of Nashville, Tennessee. To find out more about the Southern staters, we talked to Intruder drummer John Pieroni at home in Nashville about the band's latest LP 'A Higher Form Of Killing', which is the second album released by the Tennessee fivesome and their debut on Metal Blade Records. Intruder's first vinyl offering 'Live To Die' was released on the small independent Iron Works Records *(home of Jag Panzer, Dark Angel)* and was only available over here on import. The boys only signed to Iron Works for one record so they could take up Metal Blade's recent offer for more.

John Pieroni remembers: *"A friend of ours talked to Dave Richards from Iron Works and told him: 'Hey, I know this great band from Nashville. Dave was interested which is why we went into the studio to record a three-song demo for Dave. He liked our music and so he offered us a deal for an LP which we then signed. The record didn't even sell to badly although Iron Works is basically a one man firm and they hardly spend any money on advertising and promotion. We managed to sell particularly large amounts of records imported to Europe and in Japan. We're planning to release 'Live To Die' on CD and as a picture disc soon and in a few months the rights of the record will come back to us again, so that we can release it again one of these days. Maybe Metal Blade is interested in all this."*

As we already mentioned, Nashville is most famous for it's role as centre of country and western music, both in the USA and over here. At the beginning of Intruder's career this fact caused quite a few difficulties for the band, as John explained: *"Lots of people used to laugh at us when they heard that we're from Nashville and we play speed metal. It took a while for people to accept us down in our part of the world. Meanwhile, we've become the most popular local HM band and we've already won loads of polls and things in local magazines."*

The band haven't played much live in the past, because they've never been on a proper tour.

"We have just never had enough money to tour the US in the past. That's why we've only played about twenty-three live shows, all of which took place in and around Nashville. But we're still not the only people who think we're a great live band. We'll probably be touring the US for the first time next autumn when we go out to promote the new record. Metal Blade will probably be paying for a tour support slot."

BOOK WORM

Jimmy Hamilton *(vocals)*, Arthur Vinnett *(lead guitar)*, Greg Messick *(guitar)*, Todd Nelson *(bass)* and John probably won't be coming to Europe for a while yet even though this is something they'd really like to do. John Pieroni in fact spent quite some time in Europe when he was in the US army based in Germany - a time he had fond memories of. *"I was in the US army for two and a half years and I still love thinking about the time I spent there. I used to drive into Nurnberg, which was the nearest town to go to gigs and drink loads of German beer."*

There's an interesting concept behind the latest Intruder record 'A Higher Form Of Killing' but one can't really call the entire record a concept album. *"I think our lyrics, which I all wrote myself are one of the strongest things about the band. I'm the kind of guy who reads all the time, I'm a real book-worm and read about five to six books a week - all of which is reflected in my lyrics. The song 'Killing Winds' is about chemical warfare and it is basically the title track because the cover of the LP depicts a town after an attack with chemical weapons. I found out as much as I could about this subject in a library, and that was where I read what a certain professor Fritz Haber once said - he was an old guy who won a nobel price for chemistry in 1919 and who was heavily involved in the development and the production of poisonous gasses. Seventy years ago he said: 'The military won't be able to ignore the use of poisonous gasses in any future wars, because It's a higher form of killing.' This quote is printed on the reverse of our LP sleeve and it has become more of a current issue since the Iran/Irak war, because they used poisonous gas there.*

The song 'Mr. Death' is about people who try to avoid death just before they actually pass away although I think that's completely wrong because you can't avoid death that easily. 'Agents Of Dark' (Man In Black')' is about people who have sighted UFOs and are afterwards approached by a group of men in a black Cadillac when they're warned about telling anyone about what they saw. 'Genetic Genocide' is about manipulating genes and 'Sentence Of Death' is about a man who's son who dies from a heroin overdose which is why he decides to get his own back on the drugs dealer who sold the stuff to his son. Then there's the opening track 'Martyr' which is a song written from the viewpoint of a man in the Middle East. 'Second Chance' is about the book series 'Riverworld' by Philip Jose Farmer, the science fiction writer which consists of five books. Last but not least we recorded a version of the old Monkey's song 'Stepping Stone' which I sing and which we recorded just for fun.

BUFFO THE BEAR

PESTILENCE

'Death Metal Alive And Well And Living In Holland!'

Morbid Angel, Obituary, Sepultura, Atheist, are just four reasons why it's fair to say that the death metal scene has been going through a decided resurgence over the last couple of years and the latest outfit to force a begrimed and deteriorating fist up from the undergrowth is Dutch band Pestilence. Their most recent exhumation 'Consuming Impulse' is an unexpectedly superb follow-up to the rather still born debut of last year, 'Malleus Maleficarem'. What you have is better songs, pacing and production courtesy of Harris Johns, who has coerced from drifting mists of feedback, whore hound screams of anguish and enormous flesh chewing power chords, some of the most brutal death thrash you're ever likely to hear this side of Cricklewood. As Pestilence probably aren't a household word in your neck of the woods allow me to give you a run down on how this infectious cluster of mutant bacilli got together. Or rather I'll let founder member and guitarist Patrick Mameli tell you.

"The first incarnation of Pestilence came way back in '86, with just me, a German singer and a drummer who really did no more than jam with us. The stuff we were coming out with then was very much in the mould of Kreator, fast and heavy thrash. But then I heard the first Death album 'Scream Bloody Gore' and it literally opened up my eyes as to what I should be attempting with my music. It was about then that I started seriously thinking about putting a band together as a long term proposition and that's when drummer Marco Foddis and guitarist Randy Meinhard were brought in. We recorded the first demo 'Dysentery' with myself singing and playing bass but it was obvious that this way of working wasn't best for the band. We needed a really brutal singer and I wanted to concentrate on the guitar so Martin Van Drunen joined on bass and vocals. We then recorded the second demo 'The Penance' and that got us the deal with Roadrunner. After the release of our first album 'Malleus Maleficarum' Randy decided he wanted to leave so we got Patrick Uterwyk in on guitar, and as such we recorded 'Consuming Impulse'. And that's it!"

I thought 'Malleus Maleficarum' was a rancid mess of directionless and lightweight noise which lacked every quality that 'Consuming Impulse' has in abundance. What made the difference?

"Patrick's joining the band was an essential step because Randy our last guitarist simply couldn't cut it as a musician. He didn't play one tune on 'Malleus Maleficarum' and on stage the guy was a constant liability! I had seen Patrick play in a band called Theriac when they had opened for us a couple of times and what impressed me most with him was that he was a very together guy off-stage as well as on and the minute we started rehearsing together I knew we had made the right choice. To be honest I had most of the new material ready for 'Consuming Impulse' long before we actually went in and recorded it but Patrick's input was so intense that he ended up writing about twenty five percent of what finally finished up on the album. The main problem with 'Malleus Maleficarum' is that it was just one big experiment for us. We simply went into the studio with some songs and although we liked them at the time we all knew that they could have been better. So after having made the first album I said to myself and to the other band members 'What are we trying to do with our music? What sort of feelings are we trying to convey?' Sorting that out made the difference. In many ways it was simply a question of working out a direction and an attitude."

Working with a seasoned performer like Harris Johns must have come in handy too.

"Harris is obviously an experienced producer but it was his attitude that counted most rather than his technical know how. When we entered the studio we knew the mistakes we had made with our first album and this time we were determined to be true to ourselves. Before we taped anything I talked to Harris about how I felt about the music, that I wanted it to be very brutal, very aggressive, and he was entirely co-operative. It made a nice change because producers sometimes have a tendency to try and take-over a band instead of working with them. They start to tell you what to do instead of making suggestions. Harris on the other hand simply asked me what I wanted and then mixed it!"

What do you think about the recent re-emergence of the death scene with new bands like Obituary, Morbid Angel, Atheist and Autopsy taking hold of garish reigns first slashed about by the legendary Death?

"Well, Death were obviously pioneers of our particular sound, they are the masters, and their first album actually inspired many, many bands. Death metal has been going longer than many people give it credit for but back in '87 the acts simply didn't have the musicians to make adequate progressions in the music. Now the actual technical standard of death metal bands has improved so much, as in Obituary and Sepultura, that they are starting to appeal to a wide selection of people who demand a form of music that is both brutal and hard."

It's obvious that Patrick has a lot of admiration for Death, the Florida foursome being his main musical influence and inspiration. I was therefore rather surprised to find that he wasn't exactly over the full moon about being touted as their proposed support for next years European tour.

"At first I was very excited but to be honest I have mixed feelings over it now. I know Chuck very well (Chuck Schuldiner guitar and vocals) he is a very good friend of mine and in fact asked the promoters if Pestilence could have the support in Europe. Obviously it would be a great honour to play with them and having our own style and strengths Pestilence as a support would give Death a good run for their money. Ironically having said that the main drawbacks I have about doing the tour are financial ones! I honestly don't think we will be adequately funded to do it properly and on top of that our equipment would have only minimal stage space and I am simply worried that the audiences wouldn't be able to see Pestilence at their very best. Therefore at the moment it's only fifty fifty that we will take the tour."

Patrick's fervent desire for Pestilence to come across as a serious band (and why not) is slightly put at odds when the record companie quotes him as describing 'Consuming Impulse' along the lines of *"Purely non-melodic, senseless, brain damage music."* Crossed electrodes somewhere I think!

"That all stems from a problem I had with the American company Roadracer. They interviewed me in order to put a bio together and one of the questions they asked was what grindcore music was like because they had never heard of it before! So I told them that it was senseless, brain damaging music and then they stuck it in the biography as applying to our material, and obviously nothing could be farther from the truth!"

JOHN DUKE

LOOK WOT WE DUN, GUV'NOR
BAD ENGLISH!

(Otherwise known as Bad Manners...)

In the world of what is often accused of being a rather bland form of music - AOR or melodic rock - there are few bands who can honestly say they have the credentials to be not only be at the forefront of their own genre, but also top of the charts as well. Bad English are such a band. Their number includes two members of Journey, (arguably the finest AOR band ever), guitarist Neal Schon and keyboards man Jonathan Cain. Along with Englishman John Waite on vocals, drums and bass honours are filled by Dean Castronovo and Ricky Phillips respectively. The band in the short time they have been assembled, have also topped the American singles charts with the ballad 'When I See You Smile' and look destined to become a major player in the nineties. The band were in London recently recording the video to their next single 'Price Of Love' and invited us along to observe the proceedings.

DESERTED

I arrive at Stage B of the studio complex in the outskirts of West London, bang on time at 7 o'clock and see absolutely no sign whatsoever of Bad English. The place seems completely deserted. I wander somewhat confused into the only visible lit area and am faced with a set of massive double doors. Realising that this is rapidly becoming like one of those computerised adventure games, I grasp the handle resolutely, slowly pull the massive door open and step inside...

Suddenly I find myself in the middle of an ancient forest with a burnt-out church and Autumn leaves everywhere, surreal moonlight touches my face and a voice says *"Hi, Andy?"*. My eyes adjust to the light and in front of me is the smiling face of one Neal Schon, a man for whom the title 'guitarist' seems like a crass understatement. Neal Schon is perhaps the last person you would find in an ancient forest in Greenford, but as my confusion wanes I look about and see figures scurrying around a large and very impressive video set.

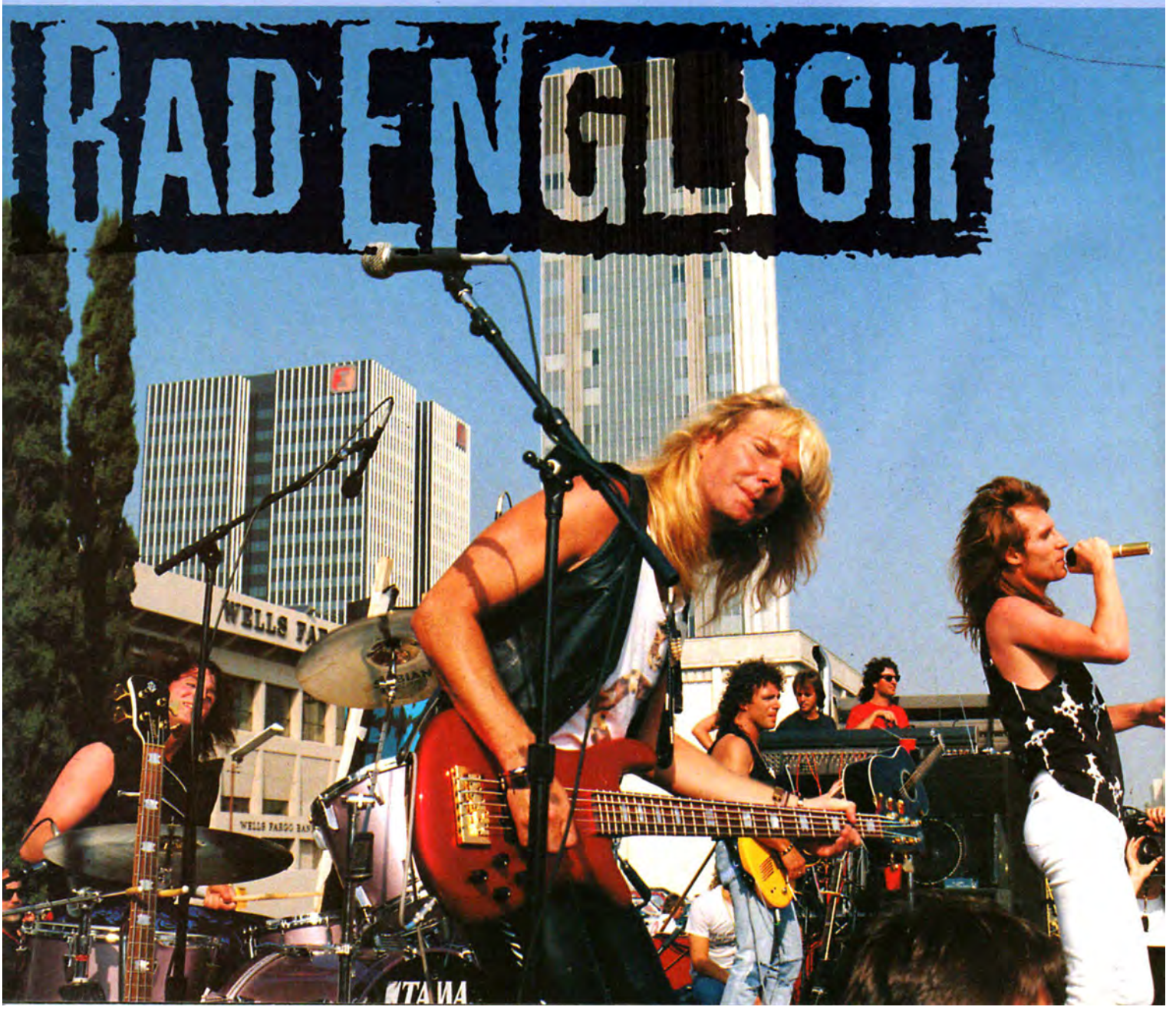
"How's it going?" I venture, observing the tall figure of Ricky Phillips approaching, bass in hand, his fingers flickering with practised ease across the fretboard. Neal's smile broadens and says simply *"Real well!!"*

I have arrived at a time when there is a respite in the filming, so there are various members of Bad English 'taking-five'. I'm introduced to Ricky Phillips and we talk basses and bass players for a while. The five minute break is soon over and the call goes out for Neal and Ricky to go back to be filmed, giving me time to reflect upon this band which is effectively an AOR supergroup.

CUNNING LINGUISTICS

The name 'Bad English' has less to do with cunning linguistics and more to do with the game of pool. Jonathan Cain was apparently reading a book about pool and came across the phrase 'english' - which means to put a spin on the cue ball badly and it'd go off to one side and fall in the pocket. From there he came up with the term 'bad english' and they felt that it was too good to pass up.

It is rare that a band which features significant 'names' ends up either successful or at least being taken seriously. Often criticism is levelled that the artists involved are only in it for the money or are dismissed as as bunch of has-beens pedalling out formula rock. This seems not to be the case with Bad English as the band's debut contains excellent quality songs by any standards and the band are out touring playing relatively modest size venues in comparison to those played by Journey, therefore doing their share of 'paying dues', riding on hard work rather than reputations. Neal Schon describes Bad English as being a band as in 'B.A.N.D' and not a collection of musicians clustered around a voice or a guitarist, indicating that they wish to be



seen as a serious on-going concern and not just an elaborate project likely to be disbanded after a single album.

Dean Castronovo is clearly delighted with his position as skinsman in the band. In-between takes he described to me his admiration for his colleagues which had preceded his becoming a 'Bad Englishmen' by many years. Dean is a long-time Journey fan and described Schon as being simply *"...the greatest guitarist in the world!"*, sentiments I don't feel I can argue with. Says Dean:*"This guy can play the fast stuff like anybody else but when you can play with as much feel as he can you don't need to!"*.

Dean is the nearest living equivalent to a muppet on acid I have ever met. His sense of humour is infectious and could make a rabid pit bull terrier cry with laughter while it was ripping your arm off. Ricky Phillips smiled when I commented on Dean and said simply, *"The only time he's quiet is when we feed him!"* (This turns out not to be true as I find out later over an on-site catering meal!)

The video progresses smoothly and with the odd exception, is all done on first takes. This is just as well. Behind the main part of the forest scenery and in front of the studio walls are rows of huge propane burners, throwing huge balls of fire into the air. This all looks very impressive on screen , but what you will not appreciate as a viewer is just how hot these things are! Neal Schon, when standing towards the back of the set for one particular take, seemed to be in serious danger of becoming a rock version of Michael Jackson, as the flames seemed alarmingly close to his hair, which contained more than a little hair gel, which has on occasion been known to be highly flammable! These people really suffer for their art!

Pics.: Photofeatures/C. Walter

It's not all hard work though. Jonathan Cain for example is sat throughout the video at a very expensive harpsichord, which he uses to good effect with a stirring rendition of 'God Rest Ye Merry Gentlemen', aided and abetted by Dean 'It's a good job I can play drums...' Castronovo. Does this mean we could be treated to a 'Bad English Play Your Favourite Christmas Songs LP?' Rock'n' roll knows no boundaries it seems!

BAD TIMING OR BAD MANNERS?

After two hours of snatched light-hearted conversation with various members of the band, a technical hitch provides a natural break and a perfect opportunity for the interview I had been waiting for. I was originally scheduled to interview Neal and Dean, this however didn't happen quite as planned and what followed was really quite extraordinary.

Neal and I moved off towards a quiet room in order to do the interview, as we did so we passed a room containing the other members of the band who promptly shouted *"Hey, come on! We'll ALL do the interview!"*. It seemed like a good idea at the time, I admit. We settled down and I placed my recorder in the middle of the room and wondered where to begin. With a band as popular and as successful as Journey still fresh and relevant in many people's minds, it seemed natural to clarify whether their set would feature any Journey material or not? An innocent enough question, particularly when you consider that Lou Gramm on his solo tour intends to feature Foreigner numbers. This question was received in good nature by all members of the band, including Neal Schon and Jonathan Cain, who I imagine had anticipated the question and merely wanted to emphasise that that particular chapter was closed. He also added that John wouldn't sing them anyway.

John Waite's reaction to anything regarding Journey as I then unwittingly found out is somewhat frosty. After some very light (and I might add very funny) discussion about Journey, John suddenly said *"I don't like this interview. Start it again."* I asked whether he was serious, to which he said he was and repeated what I realised was not a request, but a demand. Then, despite assurances that if there was anything he particularly objected to, it would not be used, he picked up the recorder, rewound the tape and started taping over what had gone before. This is not only demonstrates particularly bad manners, but a naivete which you would not expect to find in an artist of his considerable talent and standing. Does he *really* think that nobody is going to mention Journey, a band who went some not insignificant way to defining American melodic rock music? Surely not.

In the band's record company biography, Waite says of himself *"...I'm not the easiest person to get along with."* It's all very well admitting it, but demonstrating it in the presence of the rest of the band and embarrassing them and (admittedly) the interviewer serves no purpose. The rest of the interview from this point on became very uncomfortable as the hitherto relaxed and informal atmosphere changed as Waite sat in sullen disinterest on the floor making confetti out of playing cards.

In the awkward silence which followed it was typically Dean Castronovo who not so much broke the ice but at least chipped away at some of it.

"Hey John, do you wanna sing us some Journey songs?"
He asked with a wicked glint in his eye and a laugh in his voice. The rest of the interview was saved by the return call of the band to the video shoot. Neal Schon clearly unhappy with what had transpired said we'd speak again.

I spoke to Neal the following morning and talked about some of the topics which over the previous evening had been raised in conversation - and about a certain Mr. Waite.

"I think everybody was a bit burned out and a little funky, I guess people get a little cranky when you've been sitting around for hours."

You said that the whole feel of Bad English was different to Journey, why do you think that is?

"When I was playing with Journey I felt that I was always catering to Steve Perry's voice and what he needed. In this band I get to be much more myself and what I actually like to play. John Waite and myself and the rest of the band all see eye to eye in what we're doing. Consequently I don't have to change my style so much from what I want to play. It's a lot more fun for me."

With such a broad style anyway, I find it difficult to imagine you ever finding yourself confined by any band.

"I've learned to fit in to any situation, that's true, with all the stuff we did with Journey. But I'm essentially a blues player and I never really got to play blues in either Santana or Journey. I've done some stuff more recently with Jimmy Barnes which was far more blues oriented. I guess I change with everybody."

At the time when the Bad English position came up were you actually looking to go into another full time band?

"Well I was looking at doing a solo project as an on-going thing. I was also thinking about doing sound-tracks for movies for a while. When I checked out the situation with John, Jonathan and Ricky it really sparked me to do it! My solo album was actually released but the record company never really got behind it, so even to this day not many people are aware of it! I'd like to do another solo album in the future but this band is number one to me right now."

You obviously see this to be a long-term project then?

"Yeah, I really do!"

The band has had its first album received well in most areas of the press and has been received really well, did you expect it to go this well?

"Yeah, I really did! When I heard the music for the first time, I figured that it sounds good to me. I've been around for a long time and I know what I like and what I don't. I've always had a really good gut feeling about what will be successful and yes, I did feel that this would do well! This band is concerned with writing good songs. We also jam a lot, and what you don't hear on the record is left to play live. Nobody coming to a Bad English show will be disappointed because we can really rock'n'roll!"

ANDY BRADSHAW

ALICE COOPER HEAVY METAL BAG LADY!

Marquee London

I'd expected to have to fight my way through writhing masses of Alice fans to get anywhere near the Marquee tonight. Instead, Charing Cross Road still seemed surprisingly unceremonial, if somewhat cleaner than usual - apparently some kind of trash-collecting procedure was on the cards. Mr. Nice Guy was helping to keep Britain tidy.

The dingy corridor inside was lined with a combination of shiny black bags bulging with central London debris and black-clad bulging humans huddled on the floor. 'Billion Dollar Babies' was blaring out of the speakers by the time I'd geared myself into squeezing to the bar.

There's a method in getting to see the Marquee stage in these jam-packed days, as 'Sold Out' seems to mean something akin to 'we can still fit a couple of hundred more punters in as long as they pay cash...' The most logical 'method' is to avoid all temptation of fresh air and plough straight through to the back, grab some fresh air substitute in the shape of cold lager, and continue the search for the hurricane's eye.

Wedged into an eye-like crevice Alice looked very fragile and not very scary at all. Famous for cross-dressing throughout the Seventies, the late eighties once again saw him looking remarkably similar to Cher, although the drag wasn't deliberate. Anyone squeezed into a twenty two-inch waist pair of crimson PVC slacks and a skimpy t-shirt looks girlie to me. And a small nose job would have nicely rounded off the subtly made-up face framed by big hair. I don't think Richie Sambora would fancy him though.

Slowly and elegantly stalking, he was cool about letting his 'new' backing boys out-strut him. Exuding youth-gone-wild sex-appeal with lanky, long hair, lanky long legs and teenage pouts the three teenage princes would have done anything to please their king.

So would the crowd. Seething and singing along they loved all the hymns and the old faves were ravished as greedily as his recent chart-topping hits. 'Eighteen' was followed by 'Under My Wheels', but 'School's Out' reminded everyone that it really was that long ago - cute how the three teenage princes yelled along in chorus frenetically banging along their pretty little heads.

Towards the end of the fifty minute set, Alice explained briefly why some people thought him a public health hazard, but with his almost fatherly fondling of a Barbie dolls head and the absence of all lynching and blood when he rounded the set off with 'No More Mr. Nice Guy', it was hard to imagine anyone bearing a grudge against this wonderful person.

KAREN SEEKINGS

LIVE ON STAGE ... LIVE ON STAGE ...

Pics.: Mark van der Wielen

URIAH HEEP

The Cresset
PETERBOROUGH

QUESTION: *"How do yer make this particular 'Hammerette' smile?"*
ANSWER: *"Send her to review a Uriah Heep show."* And true to form, by the end of Heep's set here in sunny Peterborough I am grinning fit to rival the proverbial Cheshire Cat.

Unlike my visit to the capital of the Fens the previous week, a respectable crowd is in attendance tonight - a crowd both ready to rock and well versed on the band's material. Within seconds of -'Stealin' unfolding its first chords hands are raised in a spontaneous round of syncopated time keeping, whilst 'Blood Red Roses' has scores of devoted fans singing with the same gusto given to the songs they've loved for years. One young man standing beside me calls repeatedly for 'Gypsy' during the latter half of the set, only to react as if he's just won the pools when it duly emerges as the penultimate pre-encore song. However, it is what causes these flights of ecstasy that I should be concentrating on.

A recent convert to the Uriah Heep cause, at first sight I found their mix of classic, slightly pompous and occasionally bombastic Seventies heavy rock with the newer, more commercial fare of recent years a trifle disconcerting. But not for long. The secret of the internally grinning Mick Box (guitar) and his merry men is that they produced consistently excellent, well-oiled and perfectly structured performances. As I watch from suitably close quarters five distinct personalities emerge onstage, yet at the same time each musician is in total attunement with the others.

'The Wizard' slips so effortlessly into an exquisite rendition of -'July Morning' that you'd need a microscope to see the join. And Bernie Saw's vocals soar from his usual comfortable tones to an eardrum shattering scream with incredible ease.

Overall the set is unchanged from their Astoria show in May. Though despite the fact that they've been on the road for most of the past six months, Heep are still as fresh, vibrant and enthusiastic as they were then. Not a jaded look in sight, no loss in place - there's simply no stopping them. From opener 'Bad Man' to closer is as consistent as the high quality and strength of their songs.

The Heep are poised to celebrate 20 years of existence in 1990. They show no signs of flagging and I pity anyone who dares to miss them next time around. There's many a lesson to be learnt from and many a story to be told by this enduring quintet. We'll be in attendance.....so should you!

LYN GUY

MARSHALL LAW
HIGH TREASON

Wirrina Stadium
PETERBOROUGH

We've all heard this complaint so many times - the regular moan that there's nothing to do, nowhere to go. Peterborough ain't exactly the rock 'n' roll capitol of the universe, or East Anglia for that matter, and Heavy Metal shows are few and far between. Yet when someone is enterprising enough to book two bands into a venue large enough to take 1000 people and the attendance figures reach an estimated level of 75 - I'm left wondering at the apathy all too often displayed towards our own homegrown talent.

Charged with warming up the crowd whilst coping with the worst mix it's ever been my misfortune to hear, St. Ives based quintet High Treason rushed full tilt into a set of classic British Heavy Metal. Twin guitars blazing and barely pausing to draw breath - though when they did the appalling sound destroyed all traces of sensitivity, the band tended to stick too much on stun level and became somewhat repetitive. However, some humour emerged when -'Paranoid' was spiced with choruses of 'I Should Be So Lucky.....' In a better situation High Treason could be quite an entertaining prospect.

Taking a break from supporting Little Angels and preparing to support their own forthcoming debut album with a gargantuan UK tour, Marshall Law also hit the stage with all guns blazing. Previously tagged as Judas Priest clones they took a risk by playing 'Electric Eye' early on in the set, though whilst the Brum boys do conform to the British H.M. standards set by such major forces as Priest and Iron Maiden they also have some ideas of their own, coupled with both intelligence and humour. Two distinctly tongue-in-cheek lightning thrashes (dedicated to Nigel Lawson and Salman Rushdie respectively) displayed both a sense of fun and social awareness.

Despite a voice wracked by a cold virus, Andy Pyke roared

with a power and gusto that belied his small frame. On either side axe-toting compadres fired repeated salvos of leadwork that worked particularly well on 'Marshall Law' (with its pessimistic vision of the future) and the solitary love song 'I Can Feel It In the Air'. Andrew Southwell and David Martin are obviously brothers in arms as even under the poor conditions at the Wirrina Stadium they played with precision and accuracy. In fact, what Marshall Law lacked in originality they more than made up for with a positive, professional and energetic performance.

I have my doubts that good old British Heavy Metal will ever again provide the level of fame and fortune it gave to the selected few in the early Eighties. Nevertheless, though our Law giving buddies from Birmingham will probably never reach the dizzy heights of the NEC, they are a damn fine band capable of providing a good evenings entertainment. For that alone they deserve our (and that includes you, dear reader) support.

LYN GUY

NUTMEG 67

Oval Cricketers LONDON

A mass of confused wires, a semi naked torso, a broken mic and an abused guitar lying on the floor - that's how this gig ends - that's how any gig should end. The previous 45 minutes or so that had resulted in this carnage was in itself a mess. A beautiful mess. Nutmeg had trashed the sixties psychedelic rock they love, hauling it into the present adding their own unmistakable touch.

Tom Dolpra - their lead singer had utilised all his space on stage and around the venue. Throwing himself about in and out of time with the music, leaping onto the bar, unnerving the bar man and causing havoc with a bell that only usually rings twice a night.

Whilst all this was going on the remaining three hammered out the back beat, combining old and new, the used and abused to create an all encompassing sound. Dated...you can hear the cynics scream, but in these days when The Hypnotics are hailed as kings of trash revivalism, Nutmeg deserve a place in the hierarchy.

Since our last NM live experience they've slimmed to a four piece creating more room both for Tom and also in the music itself, and now with far more songs at their fingertips they can even drop such classics as 'In England... They're Going Mental' - great shame. As for song highlights just try writing off the likes of 'Why You Lie', 'I'm In The Mood' and 'Guess I'm In Love', No Chance.

At best you'll have a bloody good night out, at worst you'll waste a few quid.

Oh yeah as for the support band, '67' they made 'Anderson, Bruford and whatever the other sods name is', look and sound positively exciting and we all know just how unimaginable that is.

DRUNK'N'DISORDERLY

KILLDOZER LAUGHING HYENAS

SUBTERRANIA LONDON

Well here we are, back in this out of the way, over priced venue for another few hours of enjoyable noise!!

After an hours wait on come the Laughing Hyenas. They play four or five songs, complain about the amps then walk off. Great. When they were on they were good (or so one of us thought). *''Load of noise by a bunch of arrogant 'sceptics';* was however another opinion. The songs whose titles were mainly unintelligible even when announced, were based around screaming guitar, thudding rhythm section and pained shouted vocals. You know what we're talking about don't you. If this is your scene you'll love 'em, if not steer well clear. There is no let up, especially from the female guitarist's tortured strings and similarly violent stage presence.

After another wait 'mellowing out' to The Butthole Surfers and Silverfish(!), Killdozer hit the stage. Killdozer we suppose could be lumped in with Tad in the 'real men's music' black humoured bracket. Unfortunately during the opener, and fave of ours 'New Pants And Shit', that damn amp packs up again. From this point on its straight-ahead noise death. Killdozer were horribly awesome despite ignoring the covers they are known for, and they concentrated on the new LP '12 Point Buck' and pre 'For Ladies Only' material. Much of this we were unfamiliar with, but next time it'll safely be in our collections for sure. Perhaps surprisingly the set varied in speed from fastish (for them) to slow, slower and barely moving! Utterly compulsive. Nearing the end Killdozer climaxed with over five minutes of sheer aural wreckage, grinding, vomiting, beautiful noise, to make your ears bleed. Make no mistake Killdozer will slowly, and that is 'slowly, take over the world. Please though, play a more popular, if smaller venue, and release those pulsating rhythms into our minds for longer, next time.

DRUNK'N'DISORDERLY

XENTRIX

Sheffield University

I have never seen Xentrix play a bad gig, (notwithstanding the fact that I have only clapped eyes on them twice), because they are the sort of band that, contemplate them once, or make that twice, and you just know that it will be a hot day in Nora Batty's stockings when they will do a bad gig. Xentrix deliver the goods as solidly and devoutly as a fifteen stone hyperventilating grocer with a conscience, even taking into consideration the injury to singer/guitarist Chris Astley, who had soldered his finger to the back of a flight case by way of releasing pre- gig nerves before the previous Saturday's Milton Keynes warm up. The lads from Leyland slapped flesh to metal with a boiling rendition of 'Bad Blood', and as always with Xentrix they specialised in riffs and rhythms and thoughtful lead breaks, though it was unfortunate that you couldn't actually hear too much of Kristian Harvad on stage. Halfway through 'Balance of Power' Xentrix were slotting into live mode on the first date of their first major tour as if they had been up there all their goddamn lives! Then, surprisingly, a slight hiatus, 'Heaven Cent' didn't quite repeat the manic speed heard on record. In a shortened version the band seemed intent on delivering a slowed down, albeit heavier facsimile, but even so it was a powerful event, heavy, squat and generally as sonorous a hombre as you'll find this side of the Atlantic. As 'Ain't No Reason' and 'Back In The Real World' slammed their metallic tendrils into my receptive orifices I decide that Xentrix have the potential to write some of the greatest mosh parts in the more civilised parts of the western World. It's obvious that they are working to a formula, that it's not the most original stuff around, but so f**king what? It's what you do with such musical flotsam and jetsam (no pun) that counts. The highlight of the set has to be 'Crimes', yes I know, AGAIN, but IT IS a stunning track, a thrash power metal hybrid matched in the Brits stakes only by Toranaga at their best. Macka was stalking up and down the tiny stage as if daring anyone, audience, band members, thrash social worker, to get in his way, while Dennis finally decided that it IS a good idea to work himself into a frenzied drool of sweat. Unfortunately Kristian's solos were still buried way down in a ear numbing mix which wasn't to come right until the very last number. With a nice mention to Metal Hammer, by way of the EP, the band blasted into the very track they had nestling self-consciously on it, 'No Compromise'. Tellingly this number, (or was it just the mention of Metal Hammer?), had a considerable effect on an already volatile crowd, and although I still believe it to be one of the band's weaker moments on vinyl, 'No Compromise' rips into new, unfettered life when released on stage. The band intelligently followed up this highspot with the by now infamous rendition of 'Ghost Busters'. The crowd loved it and you have to give credit to whoever thought this little gimmick up, very clever. Even at this early stage in their career Xentrix appear to have an almost innate sense of stage craft, an instinctive presence when parading their wares, and at its best that is exactly how it should be. If they don't even know they're doing it then they can't f**k it up, can they? Disappearing off stage all too soon they deserved an encore but unfortunately didn't get one. Listen, Xentrix have the potential to be enormous.

JOHN DUKE

HEAVY METAL WORLDWIDE

HERO
A STICK OF BLACKPOOL ROCK

It's not every day that you get to do your job in your local pub. But on this particular Wednesday lunchtime, I was sat in the Dickens Inn in Cleveleys, just five miles down the road from England's answer to L.A. - Blackpool!

I was joined by three ex-local lads, who left Blackpool last year to seek status as a band in the south of England. Les McIntosh, (vocals), Pete Flynn, (bass) and Darran Paul Short, (guitar), are three quarters of the London-based, soon-to-be-famous band 'Hero'. Remaining member, Drummer Rob Francis couldn't make it 'up north' for the interview as he had some business to do in London.

Hero differ from many other young hopeful bands in this country, not only in the quality of their songs, but also the way that the band got together.

Hero didn't start off the way most young bands do, or care to admit to. They originally went under the moniker of 'Get The Drift', a Blackpool based cover band who played in and around the town's pubs. In April '87, the band, then without Darran, *(Rob's brother was the guitarist)*, got an offer to play a summer season out in the Isle of Wight, for three months, six nights a week. For two of those weeks, I spent my holiday on the island with the band. Gigs every night, basking in the hot sun *(yes believe it or not, I found somewhere in the British Isles where it didn't piss it down for a fortnight)* and more to drink in those fourteen days than I've ever had in my entire lifetime. *(Believe it or not I was the most sober).*

pics: Ed Esposito

In April '88, Pete was asked to do another season in the Isle of Wight. After employing what he describes as the 'bullshit factor', Pete got the gig, then set about getting the band together. Darran (ex-Grand Prix, Nasty Nasty) was selected as guitarist after several auditions. Les was available, along with drummer Rob Francis who had just left another great British hope, USI. That month, the band lift for the island, this time for six months.

Time went by, and the season was drawing to a close. Les: *"It was our second to last gig, when a management company came to have a look at the band. They liked what they saw, and after several meetings, we established our association with Moodbeck Ltd."*

Pete: *"They're really good, no hang on, they're f***in' brilliant! They're behind us all the way, which is what good management should be like."*

Darran: *"Things are really starting to move now, we've got an excellent PR in Maggie Farran, an excellent promoter, and various other promising deals which are being offered to us."*

It's a very impressive train of events, but how did you come from being a cover band into being a bone fide member of the 'next big thing' club? Les: *"We came back to Blackpool for Christmas and then went to Ilfracombe in Devon for six weeks to write material for our album."*

Darran: *"It took around two and a half weeks to write it, then the remaining time was spent perfecting it."*

Pete: *"After that, we went into the studio to do the album."*

So you've done the album then?

Les: *"Yeah, we recorded it, but we didn't like it"*

Pete: *"It had the wrong influences, it sounded too poppy!"*

Darran: *"So we shelved it."*

Have you got any future intentions to release it then?

Les: *"No way. I'm using it to prop up my sink at the moment!"*

So what next?

Les: *"We've just recorded a single with Steve Elson* (vocalist with Broken English) *taking on production duties. He was a great guy to work with..."*

*Pete: "Great? He was f***in' brilliant, we had a say in every thing that was put down, not like our previous stint in the studios."*

So what's next in Hero's so far short, but sparkling career?

Les: *"The singles are recorded as I've already said. We were going to release them on our own label, but that's been delayed due to major labels starting to take an interest."*

Darran: *"Our management is trying to fix us up with a major support slot for the beginning of next year, which will also see the release of our first single, followed by the album tentatively titled 'CITA' ('Caught In The Act')."*

With influences such as Rush, Whitesnake, G'n'R, U2, TNT and It Bites, Hero have a product combining flash, power, solidity and some very clever touches of good musicianship as well as being some of the nicest and craziest guys I know. Hero? I'm sure each of them will be.

STEVE SCHOFIELD

LEEWAY
BORN TO THRASH!

New York thrash band Leeway are also signed to Profile Records. And that's not the only similarity these guys have with label-mates Wargasm, because Leeway also recorded their vinyl debut 'Born To Expire' at the Normandy Sound Studio in Warren/Rhode Island with Chris Williamson at the controls - just like the Boston trio!

The band were founded by shouter Eddie Sutton and guitarist A.J. Novello back in 1984. They both hail from Queens in New York and are responsible for all of Leeway's songs. The band's first demo 'Enforcer' was released a year later and the guys sold more than one thousand copies of it. The band signed the deal with Profile on the strength of this demo tape. Shortly after the release of 'Born To Expire' the band's rhythm section exchanged and the hired two new people in the shape of Jimmy Pokey (drums) and Eddie Junior (bass) Guitarist Michael Gibson completes the line-up, and he has been with the band for two years. If you like good thrash metal, especially combined with hardcore and hip-hop elements, you'll just love 'Born To Expire'.

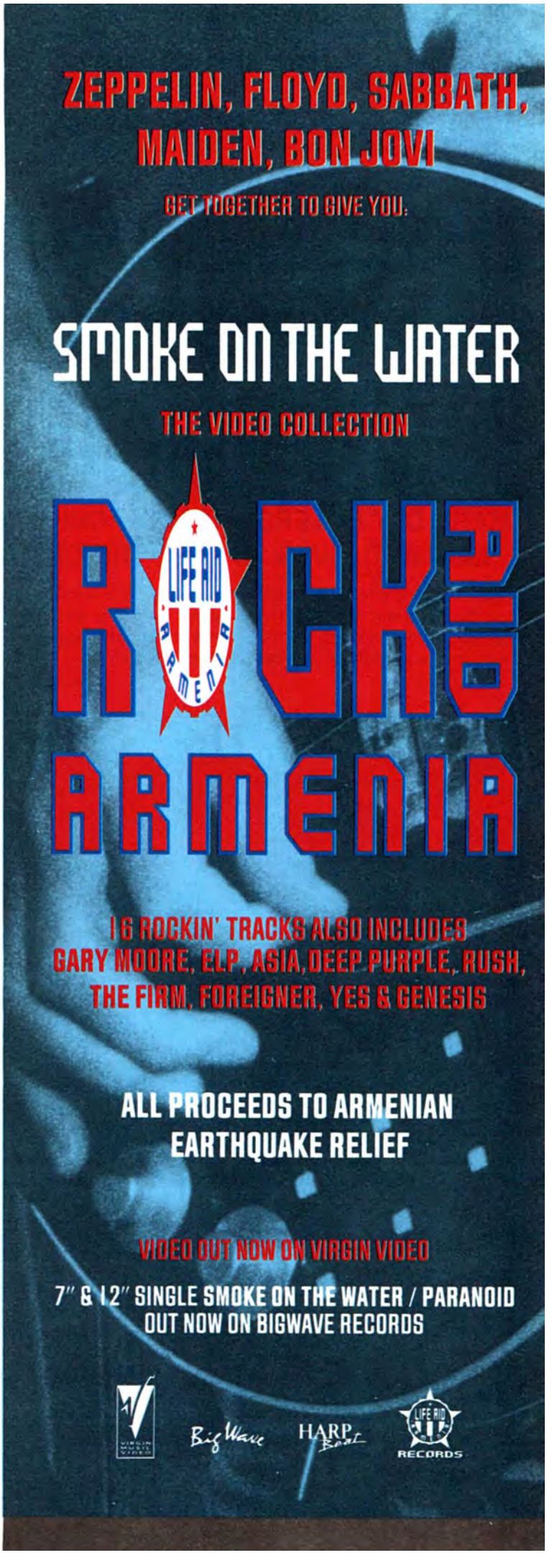
BUFFO THE BEAR

JERRY'S KIDS
SENSATIONAL SONIC HARDCORE FROM BOSTON!

Imagine being pinned up against a red hot furnace while a cold sheet of metal is repeatedly smashed against your forehead by a deranged scout master in an insane and totally out of sync imitation of the 1812 Overture! Imagine that legendary bull running wild in that archetypal china shop! Imagine a burst of murderous sound fuelled by the frustrations and passions of a seven year stint in what nearly became a rock and roll wilderness! Imagine Jerry's Kids 1989 and their latest album 'Kill Kill Kill'.

But first back to basics. Let me give you the lowdown on what went on before rather than the mere hyperbolic outline of what's happening now. In truth Jerry's Kids have been around for quite a while and visually are at odds with their name. They came whipping out of the Boston hardcore scene at around the same time as Gang Green in '82, appearing with said band on the sampler 'This Is Boston Not L.A'. The first album was released in '83, 'Is This My World', and then they broke up. Reforming in '86, if you ignore the 'Spymaster' single released in '88, (which I will) it took the band three years to get it together for their second and latest offering, the rather roguishly entitled 'Kill Kill Kill'. Released on Taang records with distribution through Roadrunner I think it's safe to say that Dave Aronson, guitar, Rockin' Bob Cenci, lead, Rick Jones bass/vocals, and Jack Clark, drums, have produced one of the most brain krushing blasts of crossover I have yet to come across and smile about after. This album signals a synthesis of metal and hardcore that will have any sensitive soul running the other way. But if straight down the line aural shaftings are what you're into, with speed and pace the main essentials, plus the odd bit of melody thrown in this is the band for you! Just take a sideways shuffle at tracks like 'Torn Apart', 'Rippin' Out Your Tired Eyes' and the immense 'Breathe And F**k'. Jerry's Kids are all about intensity, they run at the crossover tag full tilt, bludgeoning their guitars and souls into a bubbling mix of socially aware lyrical barbs and metal riffs and frenzied punk rhythms. Stunning in more ways than one. Yet as a band they have been plagued by more than their fair share of hassles, be they personal or musical, and it has therefore come as a great surprise and relief to many people that this group have finally got it together and produced something as phenomenal as 'Kill Kill Kill'. On their album Jerry's Kids manage to do the near impossible, to take the fury and intensity of a straight edge band and mix and match it with the instinctive susceptibilities of a Gang Green or a Government Issue.

JOHN DUKE



ROAD REPORT

HOTEL HOBBIES

MARK DAY ENTERS THE WOLFCHILD'S LIAIR AND LIVES TO TELL THE TALE

Road frenzy is not dead. At least not according to Ian Astbury, the flare-wearing hip-shaker who, along with 'Big' Billy Duffy Jamie Stewart and Matt Sorum, makes up the born-to-be-wildster combo we refer to in these parts as The Cult.

THE CULT

On the surface Astbury's re-invented himself as much as he's re-invented The Cult *(more than once)*, but I'm not convinced that he's anything other than essentially the same person, unhinged fruitcake *(according to some)* or not, under all the layers of war memorabilia and motor-cycle chic.

He's just got the opportunity to indulge himself a lot more than most. Any change is the simple process of maturity you'd expect in any musician.

Further evidence for the defence? Mostly the fact that Astbury's not buried any of his previous incarnations in the Pet Semetary. In fact he talks about his past more than most musicians, and flies back and forward like the Tardis through Cult history without prompting.

If he's immersing himself in the mythology of Joplin, Morrison, The Stones and Zeppelin, so be it. *"I'm a whore for the mythology of it"* he'll tell you. There's more depth on offer with The Cult than any other British rock band you could name. Believe it...

WOLF CAGE

Astbury's not hanging out in the catering room with the rest of the band, where the T.V. flickers out the 6 o'clock news and the roadies play pool. He's psyching himself up in a darkened dressing room on the top floor of the Manchester Apollo, toying with an acoustic guitar.

How, I wonder, does Astbury view 'Sonic Temple' now it's no longer fresh out of the wrapper?

"I personally think it was over-produced.", he rather candidly confesses, *"I'm a great fan of Seventies productions, just in the sense that...I really like 'Electric' album a lot, because it was just f**king really... everything we did on the 'Sonic Temple'album was recorded live in the studio...I dunno. We've got to find something between 'Electric' and 'Sonic Temple', I think we've got to pull back on the recording techniques. Get the heads back in the soundbin..."*

It takes him a while to find the thread, and he prowls the room, meanwhile, restless like a caged cat.

"I mean everything was recorded naturally, we jammed it, it wasn't like 'record from bass drum upwards', but..."

Long pause.

*"When you hear something so many times you just f**kin' rip it to shreds in your head anyway."*

The press ripped a few of your performances on the Metallica tour to shreds, were they right or wrong?

*"Who gives a s**t? I don't really care, I take people at face value...I'm not terribly cynical about the press..."*

For once long second I think the interview is over. The prowling cat starts to look like he's ready to taste raw meat...then the very blunt honesty resurfaces.

*"The first fifteen shows we did with Metallica we were a load of s**t. The Cult was crap. We were getting pissed off with ourselves and it turned into a comedy routine. Then one day we went 'f**k this, we better get our attitudes sorted out'. An attitude adjustment happened."*

These U.K. gigs are the first full length shows the band's played since the release of 'Sonic Temple'.

*"Long sets bore me. I like to kick s**t out these, but then I like kicking back and singing songs like 'Soul Asylum' and 'Edie'. But it's pretty hard to get the mood when you're tying to sing a song like 'Edie'. You have to go somewhere inside and find that...remember what was going through my mind when I was writing it, upside down in a hotel room at five o'clock in the morning with my brains blown all over the place."*

You're very at ease with each phase the band's been through.

"It's all Cult. We did all our dirty laundry in public. You kind of remember the major points, like I remember when we started out...but what happened on the first tour I couldn't tell you."

What about the road warrior angle I'm here to pursue? Is there much of that going on?

"Phone up the Holiday Inn in Birmingham and ask them what happened in room 306. The walls have been rebuilt. It happens...I had tour frenzy in this dressing room the last time I was here..."

He indicates the bland, fairly comfortable surroundings, as Cult security chief John Miller arrives to check up on Astbury and insists *"I don't want anymore frenzies"*, and insists that the tape recorder goes off before the tale of room 306 is revealed.

I'll get to that in a minute. First a little bit about Miller.

He's the six foot-something former Scots Guardsman who's made a name for himself as the soldier of fortune who almost brought Ronnie Biggs back to the U.K. in a kidnapping raid. He's already written his autobiography and even appeared on Wogan plugging it.

These days he trains Billy Duffy in the gym, tempers some of Astbury's excesses *(and no doubt fuels one or two of them)*, and generally takes care of business, a job he formerly undertook for the late, great Alex Harvey, one of the true classic rock 'n' rollers.

Press conference

Lig-o-mania - Ian Astbury and Matt Sorum enjoying themselves at the after show party

Miller's utterly efficient and pleasant with it, though frankly I'd rather walk infront of oncoming traffic than get on the wrong side of John Miller.

"He's just a mate", according to Astbury,*"He keeps me in order, it's mainly me and Matt the drummer kept in order"*

As to the goings on in room 306 of the Holiday Inn in Newcastle, it seems that Astbury decided to *redecorate* the room by painting graffiti on the walls and re-arranging the furniture. Attempts to cover up the chaos by The Cult crew almost worked, until the hotel manager came to inspect the room *(re-painted back to the original colour)*, leaned on a wall then walked away to find a large quantity of wet white paint had come off on his suit.

"It's not gratuitous, like we're a rock band so we're going to behave like one." explains Astbury,*"You have too much to drink, you get pissed off in a hotel room, people are giving you hassle all the time...sometimes you have to say 'Well, what about me, man?' Sometimes you've just had enough."*

How many times a week have you 'had enough'?

"There's no pattern. I can go for months before things come to a head. Basically you're dealing with emotions, it's about balls and heart. The way the world, it doesn't really accommodate that, sometimes it gets too heavy..."

A friend of mine asked me recently if I could imagine what it would be like to have to *be* Ian Astbury. He echoes that himself when he describes how difficult it is for him to relate to a *normal* life-style.

"It's such a unique situation. If you're hurting and you need some advice, you've got to try and draw from other people's experiences. That could be from meeting someone or from a book, so the mythology helps me. You become aware of the pitfalls. There's a high fatality rate in this business..."

Where do Astbury, Duffy, Stewart and Sorum feel most like The Cult? In L.A., or in London? On stage, or in the studio?

*"Shitfaced at seven o'clock in the morning, anywhere at all. It's a day to day thing. New York City drives me insane, I can't spend to much time there...I've been found at eleven o'clock in the morning on a park bench with all the hobos, or sitting there with a pair of sun glasses on at seven o'clock in the morning outside the Dakota Buildings (*where John Lennon lived and was shot*) with a ghetto blaster playing Beatles songs full blast."*

As to the constant changing of drummers, and the brief switch of Jamie Stewart from bass to rhythm guitar when Kid Chaos took a stint in the band, he cites the various line-ups of Deep Purple as precedent *(opting for the Coverdale/Hughes era as his favourite)*.

This incorporates a discussion on the evolution of the band from punk roots through to current rock standing, most of which I feel has been covered extensively in the past, but remains something Astbury's surprisingly happy to keep talking about. Then 'Electric' comes up again...

*"Basically the 'Electric' album is f**kin' brilliant...we were hinting at it on the 'Love' album, the influences were there but we were still a little bit...it was metamorphosis time, a very adolescent period . We had to let our balls drop, we had to lose our virginity and the only way to do that was to f**kin' rip everything apart and just go to basics. We went five piece, vocal, guitar, rhythm guitar, bass, drums, shove it into Electric Lady studios, turn it up to eleven. It was brilliant. Then we went 'Ah, wait a minute!' The influences had come to the foreground, we'd discovered ourselves. So we decided there was more to this than meets the eye, it's not just about 'nah, nah-na, nah', there's other stuff flying around like 'Edie' and 'Soul Asylum'...we just write what we write now, it's got to please us first."*

"New York drives me insane... I've been found shitfaced at eleven o'clock in the morning on a park bench with all the hobos, or sitting there with a pair of sun glasses on at seven o'clock in the morning outside the Dakota Buildings with a ghetto blaster playing Beatles songs full blast."

IAN ASTBURY, THE CULT

LOVE YOU LIVE

The gig itself didn't seem to please the band too much. A frustrated Astbury harangued the audience for not making enough noise and demanded that they got out of their seats. The set itself was structured to include a rather unnecessary blues jam, various solo spots, and an overall performance that was too slick, too tight even...

Much better was the second night at Wembley where the band were recording a video for 'Sweet Soul Sister'. Despite filming the entire set for a possible concert video, the band were much looser, rawer and a hell of a lot closer to *the edge*. While most bands would have been uptight and over-cautious infront of the cameras, Astbury seemed to be well out of it. *Recapturing the spirit*, so to speak. Singing with real feel, writhing on the stage for 'Born To Be Wild', destroying the mikestand. *Yes*, he doesn't always sing more than half of any line in a song, *but* The Cult live isn't about reproducing The Cult on record perfectly. It's about getting a performance together that comes close to the spirit of The Cult. Few other British bands come close...

Mark Day

Welcome to the Sonic Temple - The Cult live

THE SUPPORT REPORT

QUIREBOYS
LITTLE ANGELS
BALAAM & THE ANGEL
THUNDER

MARK DAY KEEPS AN EYE ON THE BRITISH BANDS WHO OPENED FOR AEROSMITH

Four of Britain's finest rock outfits were given the much coveted opportunity to play with Aerosmith round the U.K. last November. A prestigious placing, when you consider that Guns 'N' Roses were filling the same slot on the bill at the tail end of the 'Permanent Vacation' tour, The Cult had dome the honours round the rest of Europe and Skid Row are holding down the same job on the American leg of the 'Pump' tour.

My task was to head out on the road armed only with a few rail tickets, a couple of plane tickets and a travel bag full of clean socks, and find out if our boys rose to the occasion and acquitted themselves with honour. So strap yourself in for a whistle-stop tour round the U.K. in the company of lots of long haired gits with guitars...

HEY YOU!

First stop, West London and the Hammersmith Odeon. Exotic, huh?

First band up? Interrupting their own headline tour for a few nights with the De-Tox Twins, THE QUIREBOYS, on their third ever visit to the Odeon (this being the second night of their stint there, previously they played it with Guns'N'Roses in '77). Anyone with an ounce of sense will tell you that they're going to be headliners here in their own right within a few years, but how do they fare as openers?

Shakily to begin with, to be honest. A very early start, coupled with difficult playing conditions ("The first time we've played sober in ages" according to Guy), left the Quires on wobbly legs (or not wobbly enough legs, maybe) until their top 40 hit '7 O'Clock' finally shook the audience into life. Those dishevelled urchins really play best with an audience to bounce off of, and it took a while for them to receive the necessary feedback.

On the plus side, new boy guitarist Griff (a/k/a Little Guy), seems to be a lot more comfortable than at their Marquee *'welcome home'* gig. The other new boy, Quire-Yank Rudy Richman is a veritable oak tree of solid drum beat for the less disciplined Quire-branches to hang from. Plus their pub stage set was utterly inspired brilliance *and* they won the crowd over enough to merit an encore.

Amongst the throng of well wishers slapping Quire-backs and shaking Quire-hands backstage at the end of their set I managed to corner 'Big' Guy, in the process of opening the obligatory wine bottle for a quick appraisal of their gig.

"Both nights have been very difficult...both shows were sold out before it was announced we were playing, so we only had a few of the faithful at the front. But it was good we were playing to people who haven't seen us before."

Well, people took their time to get onto their feet and get into the set, which proves they were enjoying the band for what you were doing rather than standing up because they felt it was the *fashionable* thing to do.

"Yeah, that's good. It's obvious people ain't always seen us before, which is the best thing that could happen to us. Normally it's more of a friendly, intimate thing, but attendances have been shooting up on our won gigs, a lot more people than we expected turning up at places we've never been before."

Reaction to playing with Aerosmith?

"Oh f**k, they've been so friendly. I thought, oh f**k, I'm going to have to sit on the bog for an hour before we go on. But we were watching their soundcheck the other day and Steven Tyler stopped the soundcheck and walked over to us and said 'Quireboys, I love the album, I've been working out to a tape of it in my gym'. He wanted to know where Chris was, like 'I want to meet your piano player'. I think he's going to become a bit of a cult figure. Chris is not into having his photo taken or anything, but if you listen to him he's a really important part of what we are."

Tell me about the stage set.

"We were just talking to

Steve, our production manager. We said we wanted to feel at home, so he came up with a drawing of a pub. We went 'yeah! go for it!', it's not based on any pub, but it's pretty close to The Beehive in Vauxhall."

Where are you going to be in three hours time? partying?

"In bed, seriously! This tour is taking it out of us, Spike's voice is wavering, it really is...we do that stuff when we're on the road but we've been away from home for so long I just like to stick the video on, have a drink. You've got to have a rest..."

Has sitting on the album for so long been frustrating? Is the patience wearing thin?

"Well, before Christmas isn't a good time, cause it gets mixed up with 'Bing Crosby's Greatest Hits'. 'Hey You' is out as a single on the 27th, then we're off to New York and L.A. for a couple of gigs, then we come back to Britain and I think we're doing a city hall sized tour for the album, then it's Europe, Japan and back over to the States again."

Message to the masses?

"Just buy the f**kin' record! Please!"

And so to bed for one tired Quireboy.

STORMY WEATHER

Next stop Birmingham, where EMI's great white hope THUNDER were stepping into the support slot at the N.E.C.. Formed from the ashes of Terraplane by 'Plane guitarist Luke Morley, vocalist Danny Bowes and drummer Gary James, augmented by 'Snakey' on bass and guitarist Ben Matthews, Thunder had probably the most uphill task of any of the bands featured.

While Little Angels, Balaam & The Angel and The Quireboys have all established their reputations over the past couple of years, Thunder were a bit of an unknown quality. Aside from the Aerosmith dates, the band have been working at a very grass roots level, so the audiences recognition level was low.

Fortunately Morley, Bowes and James have a wealth of experience to draw on and are no doubt adept at avoiding the pitfalls that most bands would stumble straight into.

So the gig itself was no triumphant success on a Hollywood epic scale, but frankly if there's another bunch of badly illuminated musicians with little hype surrounding them who'd musically fill the cavernous N.E.C. better than Thunder did, I want to see the evidence. Morley's guitar is slung lower than before, reflecting the harder edge that Thunder have by comparison with Terraplane's pop/rock, and Bowes resembles nothing less than a young Roger Daltrey on stage, both in terms of physical presence and leather-lunged vocal dynamics.

According to Luke Morley,"It was an opportunity to play to more people that you would normally, so you have to look at it as a bit of a result, really. We didn't get a soundcheck on the first night but on the second night we had time for a good long one. Having done big supports with the last band I know some bands wouldn't even dream of giving you a soundcheck, but Aerosmith were really nice people and the crew were really good. They tried to help us as much as they could."

Was there any difficulty playing a set of material that most of the crowd didn't know?

"It's the same whether we're playing infront of two hundred people in a club or eleven thousand at the N.E.C., nobody knows the stuff cause we're a new band. All you can hope is that people will give you a fair listening, and luckily for us both nights at the N.E.C. they were fine."

Thunder haven't been sitting on their arses waiting for EMI's marketing department to break the band by hyping them. These Aerosmith shows are only two stops on their debut twenty five date tour.

"Well it's a new band, and the whole thing with rock music, as opposed to any other genre in this industry, is that people won't accept any rock band until they've seen them play live. That's the main medium, the record is almost an occasional thing."

Is the tougher edge a cynical move to a more lucrative market or a real desire to *rock out* a little?

"People have told us that they think what we're doing now was what we were doing with Terraplane before we signed to CBS. At that time we hadn't been subjected to record company pressure, we were just doing what came naturally. Then there was an intense pressure on us to smooth off our rough edges and the biggest mistake we made was to allow that to happen. Since then Danny and I promised ourselves that everything that was a representation of Thunder would have to be how we wanted it to be or not at all. So with Thunder the real philosophy is to go into a room, plug in and do what we feel."

PREY-ER SERVICE

One shuttle flight to Glasgow, then some zig zaging on the train takes you to Livingston and the 'Forum', which isn't even a regular part of the gigging circuit. It's a decidedly odd decidedly odd venue which, with the exception of the Hammersmith shows (which were more or less club dates for the 'Smith), this was easily the smallest gig of the tour.

The band, lead by the charismatic Toby Jepson in what could only be described as a daffy cowboy shirt, ran through their usual energetic performance with the "Do you wanna riot?!" invitation coming over loud and clear. The band certainly benefited from playing in a

"We could hardly believe that we were playing with them"
BRUCE DICKINSON

Sharon Osbourne backstage amongst some Ozzy impressionists

reasonable sized hall rather than the impersonal NEC.

Guitarist Bruce Dickinson told all afterwards.

"It went really, really well. The main thing about playing with them is that it's one of our favourite bands, and with them not having been here for fifteen years, they've a kind of legendary status that not a lot of other bands have. We could hardly believe that we were playing with them. From the actually gig point of view it was really good, especially the Newcastle one. At Livingston there were punters coming in during the check, but that's what you expect when you're a support band. Both the areas we've played before so there were quite a lot of people in the hall who knew us. We had a really good time, and got to meet the band!"

Did they say much to you or was it just "Hello"?

"That was about it really, not much else in fact. They were busy so the only time we really came face to face with them was going out on the stage, when we were on in two minutes. It would have been nice to have a longer chat with them."

As with Thunder, Little Angel's interrupted an intensive headlining tour to play with Aerosmith.

"It was a bit unusual. But we've done enough supports by now to know what's what and what's expected of a support band. The main thing you've got to do is remember that, at the end of the day, it's Aerosmith's gig. So we were there to build people up, get them going, so we approach it like that and put on the best show we can."

With self-depreciating little Angels charm, Bruce reveals the kind of incident that keeps the band's feet on the ground.

"I was in town the other day, and this girl I knew from my past came up, she said 'F**kin' hell, you're doing really well. I hear your single all the time on the radio', I said 'really', she said 'Yeah, you've really done well since you changed your name to the Quireboys'. I couldn't believe it!"

Not on the radio quite often enough was 'Don't Pray For Me', the single from the 'Don't *Prey* For Me' album, that was exquisitely remixed by fabled U.S. producer and mix-expert Bob Clearmountain. Head to head with Bon Jovi's recently released ballad 'Living In Sin', the Angels had the more mature, less predictable edge in my eyes.

"I think it's one of the best songs on the album, we wouldn't steer away from something if we thought it wasn't heavy enough or something. having said that I think it's got bollocks. Clearmountain's really good, for example the dynamics when the drums come in...it really kicks in. Sometimes you get disappointed when what you hear in your head doesn't come out in the final mix if everything's a bit 'one level'. With this record we really wanted the dynamics to happen. Having said that working with someone like Clearmountain, he's such a name that a lot of the control goes out of your hands. We didn't get our own way on some of it..."

The band are following their own gigs with a stint opening for Marillion. Different set list required for that one?

"Well, we won't make too many concessions to an audience. We always say 'This is Little Angels, you either like it or you don't', but I don't suppose we'll play 'Bitter And Twisted' or something. You've got to be sensible but not too many concessions. Some people thought it was a bit of an odd match , but I think one of the reasons we're doing the tour is coz Marillion have taken a bit more of a hard rock approach with the new singer and stuff...I also think it's good to play to people who wouldn't have come to a Little Angels gig before."

The band have been concentrating on the U.K. up until the end of '89. The the rest of the world gets the L.A. treatment.

When the positions are reversed and the Angels are headlining, what do *they* look for in a support band? Brummie rockers Marshall Law, for example, have been joining them for most of their headline dates.

"Well, I think one of the most important things is you've got to have someone who knows what being a support band is all about. Not moaning they want a drum riser or something. You want people that are professional and prepared to put up with the things like occasionally not getting a soundcheck. Marshall Law are kind of at the Britmetal end of things, and that was good and we wanted to put across the metal side of Little Angels."

ANGELS OVER IRELAND

Band four? BALAAM AND THE ANGEL. The last stop in my travels? The King's Hall in Belfast, Northern Ireland. My first trip to the North was initially marked with an ill-at-ease feeling about the security

checks at the hotel, something I'd never experienced before. The next most notable thing was the 'orrible chinese meal myself and photographer Reinhard endured before the gig. Considering the fact that the route between our hotel and the King's Hall was lined with Chinese restaurants (with not an Indian curry house to be seen), you'd think they'd have worked out how to do a decent chow mein, but no!

Neither shock to the system, however, made as much impact as the simple fact that the rock fans of Northern Ireland could show almost any British audience a thing or too about what "enjoying yourself" really means. Especially when you take into account the lack of a bar at the King's Hall (Quick, the smelling salts!-Ed.).

Balaam were accorded a heroes welcome, easily the best I'd seen any opener receive on the tour. They responded with a set culled from their current 'Days of Madness' album and the classic 'Live free Or die' release, with a much appreciated version of Thin Lizzy's 'Don't Believe A Word' thrown in for good measure.

Guitarist Jim Morris worked both sides of the stage, tossing his mane of 'orrible dreadlocks and whipping up the crowd while his six-string partner Ian McKean took a bit of a back seat, letting his black 'n' white shirt do all the talking.

The sound was rather heavy on drums 'n' bass, and the lighting, as with Thunder, little more than adequate. All in all, though the message managed to overcome the medium.

Balaam's bassist 'n' vocalist Mark Morris was the man facing the "What was it like" inquisition this time around.

"I suppose we were pleasantly surprised at the reception because we've never played there before. I think the hype that's been building up about the band over the past couple of years in the rock mags and stuff finally caught hold. The kids went nuts, and when I was talking to some later they seemed to know everything about the band. Before that we did a few warm up gigs in England, and put on the whole spectacular, the costume changes and everything like that."

What costume changes?

"I change my waistcoat half way through the set for a dry one! Heh heh heh! I change from leather into a horse skin one. For a British guy that's quite a move to make, it's not exactly an exploding codpiece though."

Aerosmith?

"We had our photos taken with them and they watched our show both nights, so they knew a bit about the band. Ian and Joe Perry were nattering away for about twenty minutes on guitar strings and stuff like that. It was like meeting the Queen, like meeting your own version of royalty."

Balaam have much more material to choose from than, say, Little Angels. Three and a bit albums worth. Is it harder to slim that down?

"Well, we didn't do a ballad. I like to really bring the set right down, but within forty minutes you'd lose the momentum. Obviously if the kids know any songs they're gonna know the singles, we always make sure 'Show You Something Special' is in there, that's a good one to do live. I suppose there's a bit of cabaret involved, enough space to act up a bit. Off the new album 'Body & Soul' is an enjoyable one live, 'I Took A Little' is fun to play, hard to sing though.".

The Irish rendezvous was followed by a night at Wembley Arena where Mark decided to jump into the crowd for a walk about, only to find the follow-spot didn't. Follow him that was. He was left running about in the dark.

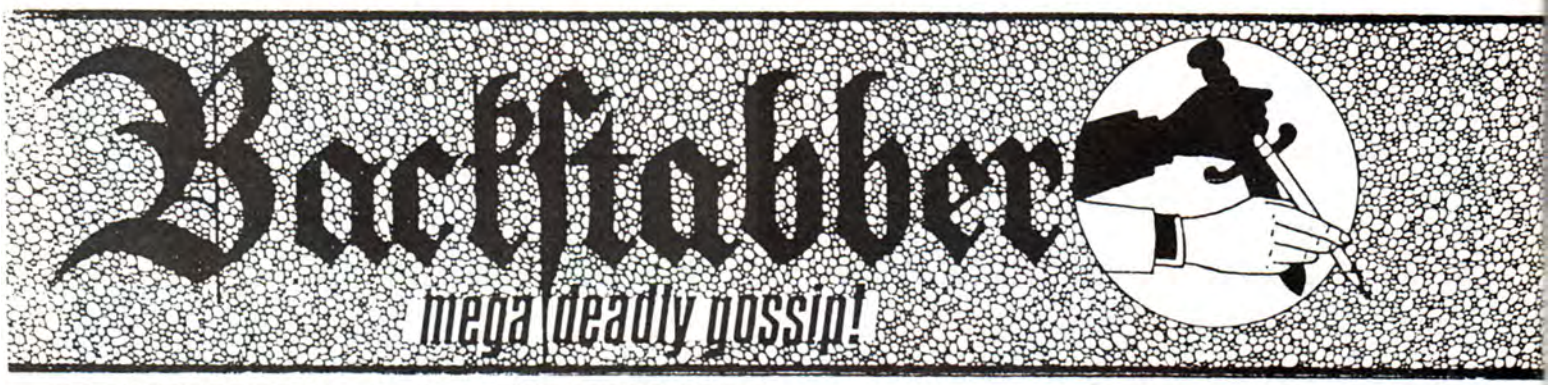
"That gig there was no intro tape, so we went on to a real cold audience, they didn't warm up until half way through the set. It wasn't the wildest gig, but I felt the most in control. Then I ended up jumping in the crowd...making a bit of a fool of myself. I had to borrow a flashlight over one of the stewards. It actually worked really well, it made everyone stand up to see where I was. A good reaction, but hard work."

Balaam are currently sitting on the edge of their seats waiting to find out if they've got the second half of the Aerosmith U.S. tour. Any British rock fan who likes to see our homegrown bands do well should be wishing them the best of luck with that one.

MARK DAY

"Aerosmith tried to help us as much as they could" **LUKE MORLEY**

"The kids went nuts" **MARK MORRIS**



BACKSTABBER featuring THE MACC LADS

"In the aftermath of The Macc Lads New Year Party, Mutley McLad casts a bloodshot eye over the festive period and confesses to remembering not as lot about it..."

The day before Christmas Eve was the last gig, then everything just went apes**t. You can't get in any pubs at all, they're full of part time drinkers. It's getting really bad, they've got to start giving out tickets in Macc to regular customers only. For some reason the world and his wife wants to go out for a drink cause it's Christmas Eve. Why they can't go out every Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday like the rest of us I don't know. I suppose everybody's *got* to get pissed.

Whether we go to Midnight Mass depends on how much sick is down me best suit, but the vicar's always pleased to see me. I suppose we're quite religious, after the first pint of the day we always say *"God, that was good"*!

Christmas Day's the worst day of the year. You might as well forget it. All the bloody pubs are shut round our way on Christmas Day. We got sacks of cards from the fans though, but our fans can't write that well. We get pubic hair stuck to them, *"F**k off at X-Mas"*, we get used condoms through the post, soiled underwear, envelopes full of puke. Our postman always wears a peg on his nose.

Otherwise we don't get out of the pub for a week. Boxing Day is back down the pub, more ale, more women. The women tend to spread their legs more at Christmas, I've noticed that. I get a lot more crack at Christmas...possibly because the school for the blind let all their women out.

The other good bit is we don't have to play any gigs at that time of year. Cause proper Macc Lads don't go around playing poofy gigs do they? We should be drinking, practising our real art, not jumping about on stage playing guitars. We'll leave that for all the gits with long hair and make up.

A couple of years ago I was in Scotland for New Year's Eve. They call it Hogmanay, and I'd never seen anything like it for drinking. Disgraceful behaviour, everybody's ratted in Scotland, not that you can understand them even when they're sober.

They can't outdrink Macc Lads, though, cause they drink whiskey all the time and this is cheating I think. Y'can drink a pint of that and get dead pissed but the trick is to drink twenty pints of Boddingtons and still remain standing. There's an art to that. Then these so-called rock 'n' rollers who drink Jack Daniels, that's basically whiskey with sugar in, isn't it?

It's very hard for me to remember New Years Eve, though I seem to remember the one we spent in Glasgow. I can't remember the last one at all, basically Christmas Eve comes then all of a sudden it's January First...so I think, well it must have been good, and say to the lass in my bed, *"Hello, who are you?"*

I'm sure I must do something to celebrate New Year, but what the f**k it is I can't remember...whatever I did must have been great though.

There'll be no major changes in the Nineties for Macc Lads. We can't teach our audience anything, they all know how to drink already. We'll be down the Bear's Head in Macc. The White Lion used to be quite good *(the pub not the band-Macc Ed.)*, but the bloke in the White Lion's got no hair, so he used to wear an appalling wig *(the pub landlord, not Mike Tramp-Macc Ed.) (then again, you never know-Mark D.)*. One night Chorley took it off him and that was it, we were barred.

Macc's not quite like 'Coronation Street', we've got fitter crack, but we've got quite a few of our own Jack Duckworths and Stan Ogdens. As far as T.V. goes we want to go on blind date, all three of us. The audience would probably get a good laugh out of it but the woman would probably s**t herself. But the only thing we ever get to watch is 'Cell Block H', cause that's all that's on when you get back form the pub. But there's not enough tits on telly really.

We're the biggest tourist attraction in Macclesfield after Steve Burr, the greatest goalscorer ever for Macclesfield Town. What else is it famous for? Silverwing? Nah..."

And with that Chairman Mutley was off, muttering something about it being a waste of good drinking time talking to gay heavy metal magazines that were only read by make-up wearing hairsprayed puffs anyway...

THERE'S A NEW WORLD A'COMING!

***Hallelujah brothers!* 1990 is almost hear and it won't be long before the year 2000. What new marvellous inventions will Mankind have perfected by then? Will we all be flying about in gas propelled wing units, or implanting our brains into the bodies of gazelles?**

What we can predict is that in the next issue we'll have the third part of our Metal Decade series, featuring Ozzy Osbourne in reminiscing mood. There'll be live reviews of Onslaught, Slammer and Treason, plus an On The Road report with Faster Pussycat and the Almighty from Mark Day. We'll be concentrating on the best of new British bands as well as casting an expert eye over the stars of international metal. We could have a Mega Deathly interview with a violent young guitar player of our acquaintance. But let's keep you all in suspense until our next fabulous issue. Miss it or die!

METAL HAMMER

Issue No.2 On Sale

January 15, 1990

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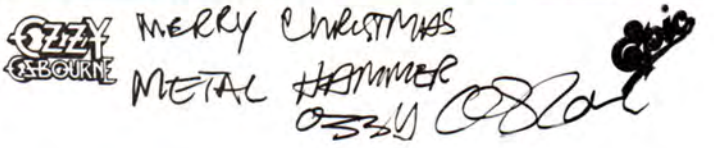
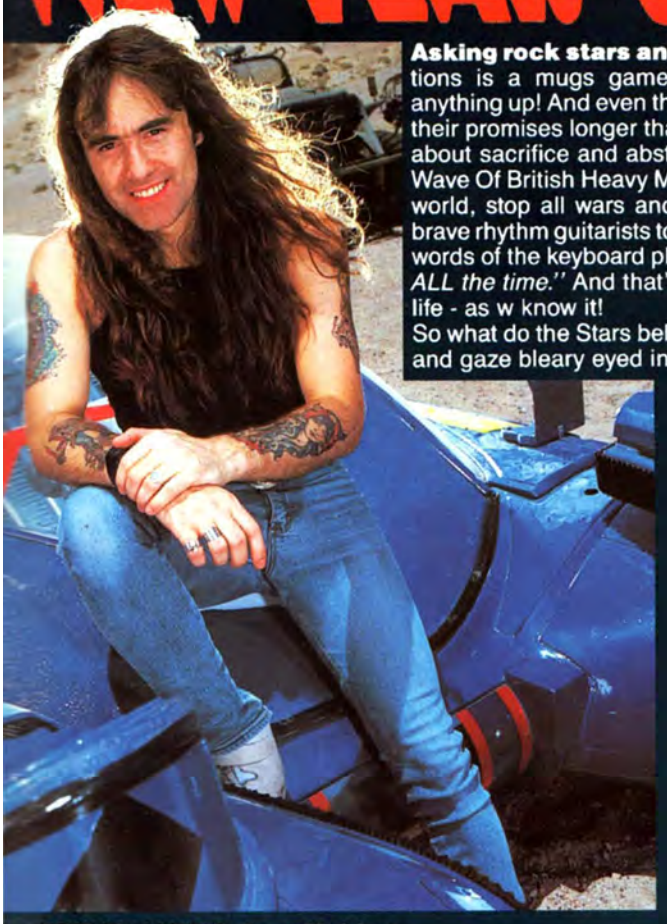


NEW YEAR'S RESOLUTIONS



Asking rock stars and media folk for their New Year's Resolutions is a mugs game! Why? Because nobody wants to give anything up! And even those who say they do, know they won't keep their promises longer than a week. But then, resolutions aren't just about sacrifice and abstinence. You could decide to create a New Wave Of British Heavy Metal - by next July, for example. Or feed the world, stop all wars and eradicate all known diseases. It takes a brave rhythm guitarists to make such promises. In most cases, in the words of the keyboard player from Spinal Tap - *"I want a good time, ALL the time."* And that's the way most metal maniacs think about life - as w know it!

So what do the Stars believe they'll do as they turn over a fresh leaf and gaze bleary eyed into the future?

STEVE HARRIS. Iron Maiden.
"I'm gonna stop swearing so much. No - not on stage - at home! I try and control it but I just let rip"

CHORLEY THE HORD
"To get up early so as not to miss the last copies of 'joke funnies.'"
"Return Kim Basinger's cal."

Pic.: Michael Bußmann

JON BON JOVI
"I always get asked this and my resolution is not to make any resolutions."

CHRIS WECH
"I intend to write the longest, most authorative book on the future of the cosmos the world has ever seen that will be a block busting best seller and make me one of the richest men in the Western Hemisphere."

STAGE DOLLS
"The Eighties brought us a number one hit in Norway so we will be working for the same inthe Uk and America in the Nineties."

MARK DAY
"To help old ladies across the road, be polite to my editor and drinking only Perrier water. My other resolution is to break all my resolutions!

ROAD RUNNER
"To release an album without a skull on the cover!"

JOHN DUKE
"My resolution is not to stop."

ONSLAUGHT
"To lose more weight!"

NIGE ROCKETT of ONSLAUGHT
"For Bristol Rovers to get promoted to Divison Two."

ELVIS PRESLEY
"To make a big come back. I've been away too long!"

THE MACC LADS, MUTTLEY
"To get the sheep's number in the morning."
"Not to give my sheep the number in the morning"
"Remember to pull a bird on Sunday and Monday nights (to avoid Prisoner in Cell Block H).

PHIL FAST FRET MCCAVITY
"To always carry a fork in case I'm sick."
"Put my trousers on before my boots in the morning"

WILLIE (The Grip)
"I resolve to have my branded, gelded and strapped into place, to push the boundaries of GRIPISM into as yet undiscovered galaxies (watch out Belgium!), to wear a seat belt in bed and a condom in wet weather conditions, and to sell a little bit of Rock'n'Roll back to America."

PEPSI TATE, Tigertailz
*"In 1990 I resolve to sleep in myu own home at least once a week. And I'll leave a period of at least fifteen minutes between meals. Oh, and stop pouting in every photo session, except where specifically requested to do so. Finally we'll release the fab new Tigertailz LP 'Berzerk!'**
** (Note this is the same ast last year's resolution) Happy trailz, Pepsi."*

OZZY OSBOURNE
"I want to do everything in one day - stop smoking and do things but then I forget about it after a couple of days. Basically this coming New Year is just going to be a big celebration. But I never want to touch a drop of drink again, so if I am going to make a resolution that will be the one."

ROMEO'S DAUGHTER
Ed Poole (bass). *"To start using 15 bass speakers,"*
Craig Joiner (guitar) *"To stop sleeping in my hat"*
Leigh Matty (vocals) *"To take my foot out of my mouth"*
Andy Wells (drums) *"To stop telling Ed to give up smoking for his New Year's resolution!"*
Tony Mitman (keyboards), *"To buy a good keyboards stand."*

DOGS D'AMOUR
Steve *"Write more songs, drink more, smoke more and more excess in general."*
Jo *"Same as Steve but with a Spanish accent."*
Bam Bam*"Eat and drink and get fat and drunk in a Japanese accent."*
Tyla *"Give up drinking, smoking and taking drugs but most of al to give up lying."*

Pic.: George Chin

NEW SINGLE

Quireboys · hey you

OUT
DECEMBER
27th

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Part II
'83 - '85

THE METAL DECADE

'80-'89

FASHION
FROM SPANDEX TO COWBOY BOOTS

INNOVATIONS
CDs, DAT AND 80's FADS

STAR FEATURES
SCOTT IAN & STEVE HARRIS LOOK BACK

MONTH BY MONTH
REPORTS FROM '83 TO '85

PLUS:

STAR SHOTS OF THE YEAR
HEAVY METAL IN GERMANY
MONSTERS OF ROCK IN EUROPE

THE METAL DECADE '80-'89 MONTH BY MONTH

PART 2:

1983-1985 inclusive

JANUARY 1983

* Who's Pete Townshend says *"Rock needn't turn you into an idiot."*

* Iron Maiden release 'Piece Of Mind' LP price 4.49p and start UK tour. Album goes to top of the charts.

* The Heavy Sound festival in Bruges, Belgium features Gary Moore, Baron Rojo, Anvil, Uriah Heep, Warning,

* Drummer Clive Burr quits Iron Maiden after massive 1982 world tour and is replaced by Nicko McBrain from Trust.

* Van Halen cancel UK dates.

* Thin Lizzy release 'Thunder And Lightning' LP.

* Jake E. Lee joins Ozzy Osbourne

FEBRUARY 1983

* Hanoi Rocks tour Japan to critical acclaim. Later they release 'Back To Mysetry City'.

* Def Leppard start UK tour and plug current 'Photograph' single. New LP 'Pyromania' climbs US charts and sells 2 million.

* Dio forms new band which marks guitarist Vivian Campbell's debut with Ronnie James. Other members include Jimmy Bain *(bass)*, and Vinnie Appice *(drums)*.

MARCH 1983

* UFO's Phil Mogg collapses on stage in Greece, suffering from 'Nervous exhaustion' and band cancels dates.

* Saxon release 'Power & The Glory' LP.

* Marillion unleash 'Script For A Jester's Tear' LP. Fish becomes new rock hero.

* On March 5 Metallica has new bassist Cliff Burton at The Stone in San Francisco.

* Thin Lizzy start farewell UK tour and former Uriah Heep man Ken Hensley joins Blackfoot.

* Lee Aaron is featured scantily clad in Oui magazine, and Clive Burr joins French group Trust.

APRIL 1983

* London's Marquee Club celebrates 25th anniversary, with full length BBC TV documentary.

* Metallica making waves as guitarist Kirk Hammett from Exodus replaces Dave Mustaine.

pics : R Harms (3), D.O'Regan

* Ian Gillan is the new singer with Black Sabbath

* Producer and bassist Felix Pappalardi famed for his work with Mountain and Cream, is shot dead at home by his wife on April 16th.

* Singer John Sloman quits Gary Moore's band and Gary sings lead himself.

MAY 1983

* Hanoi Rocks start UK tour at the Marquee.

* Motorhead release 'Another Perfect Day' album and start UK tour.

Killer, Ostrogoth and Golden Earring.

* Queensryche release debut 4 track mini LP

* In Sweden Dio bassist Jimmy Bain and Rainbow drummer Bobby Rondinelli work on 'Love At First Sting' LP with the Scorpions.

* May 29th 600,000 people attend mammoth US Festival in Los Angeles with 300,000 for the heavy metal day, starring Eddie Van Halen with David Lee Roth, The Scorpions, Judas Priest, Motley Crue,

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JUNE 1983

* Mercyful Fate, Raven and Venom billed at Holland's Aardschok Festival. Alas Venom didn't play. Their equipment was held up by customs at the Canadian border but they showed up to see Accept play instead.Venom heard 7000 fans shouting their name. Venom said it was the greatest gig they never played!

* The original Yardbirds reform for gig at the Marquee but without Eric Clapton, Jimmy Page or Jeff Beck!

* U.F.O split up.

* * Angelwitch guitarist Kevin Heybourne and Saracen singer, Lou Taylor start Blind Fury.

JULY 1983

* Uriah Heep launch their latest album 'Head First'.

* Marillion release 'Garden Party' single.

* Asia film elaborate video for single 'Don't Cry.'

* Metallica and Raven blitz the States with the 'Kill 'Em All For One' tour.

* Manowar signs a contact in blood with 10 Records but the subsequent album 'Sign Of The Hammer' doesn't sell.

AUGUST 1983

* Monsters Of Rock at Donington with Whitesnake, ZZ Top, Meatloaf, Dio, Twisted Sister, and Diamond Head.

* Ian Gillan sings with Black Sabbath in flop performance at Reading Festival on Saturday 27th while Marillion go down a storm. Thin Lizzy bid their farewells headlining on Sunday.
Also on the bill, Magnum, Ten Years After, Lee Aaron, Heavy Pettin', Anvil and Mamas Boys.

* AC/DC release 'Flick Of The Switch' LP. Phil Rudd replaced on drums by 20 year old Simon Wright.

* Bassist Rik Fox leaves Steeler and guitarist Yngwie Malmsteen leaves group to start new one with Graham Bonnet.

* Queensryche sign with EMI and Iron Maiden tour America with Saxon and Fastway.

* Bernie Marsden starts new group Alaska.

* Black Sabbath release 'Born Again.'LP

SEPTEMBER 1983

* Ozzy Osbourne huge in America and schedules 'Bark At The Moon' but release is delayed until December.

* Motley Crue brewing up their 'Shout At The Devil.'

* Michael Schenker off on the 'Built To Destroy' tour.

* Monsters Of Rock held in Germany for the first time in Dortmund with Twisted Sister, Motorhead, Saxon, Thin Lizzy and Whitesnake.

* Saxon release 'Loose'n'Lethal'.

OCTOBER 1983

* Heavy Pettin' release 'Lettin' Loose' produced by Queen's Brian May.

* Def Leppard play two sell out shows at the LA Forum and Queen's Brian May jammed on stage with the boys on Creedence Clearwater Revival's 'Travellin' Man.'
'Pyromania' sells five million in the States alone.

THE METAL DECADE

'80-'89

THESE WERE THE EIGHTIES FOR

STEVE HARRIS

Steve Harris reckons the Eighties were a smashing decade. Not surprising really, because that was the period that marked Iron Maiden's greatest hits! During ten productive years, the U.K.'s premier rock band, defied all trends and simply punched their way into the charts with singles and albums. And they followed that up by becoming one of the most successful touring bands inthe world. Alongside Def Leppard, Maiden flew the flag for British rock and they're looking forward to carrying on the good work into the Nineties.

But first Steve Harris, bassman, and founder of the band that grew from humble beginnings in London's East End to million-selling mega status, takes a look back over action packed years that have just flashed past.

"Was it a good decade for us? Just slightly! The band actually formed in 1975. We got signed right at the end of '79 and brought our first album out in 1980. In fact we just had a presentation this month to celebrate ten years with EMI."

Maiden started the decade with a few personnel changes before it settled down to its present stability. Says Steve:*"Dennis Stratton our previous guitarist was only in the band for nine months before he was replaced by Adrian (Smith). In fact it was only because Adrian was umming and ahhing about whether to join us and leave Urchin. They had done a couple of singles and he still had a bit of time to see out with them. I don't think Dennis was totally into it anyway really."*

What sort of state was Iron Maiden in financially and success-wise at the start of the Eighties?

"No state at all! But - they werel really exciting times. We signed to EMI and then did an album. Next we went on a Judas Priest tour of the U.K. and released the album fairly shortly after that. Next we did our own headlining tour then at the end of '80 we did the Kiss tour in Europe. It was a pretty eventful year."

It was around then we went to see the band rehearsing at Hollywood studios, in Clapton, when Paul Di'Anno and Clive Burr were still in the band. Steve remembered us all sitting in the pub discussing the band's future. Did he ever think then, they'd become so successful?

"No, not really. We were just pleased to have an album out and to be able to do gigs, y'know? And it was all based in the U.K. We didn't know we'd do the Kiss tour until quite later on."

HEAVY METAL

At the time, people said Heavy Metal wouldn't last.

"Oh they've always said that. I can remember years BEFORE they said it wouldn't last. What happened in the Eighties put a lot of people in their place. And the music is obviously going to be around for a lot more years to come. The European tour with Kiss was a real eye opener because we had never been abroad before, apart from one gig in Belgium in '79 when we went over in an old 'Green Goddess' three ton truck we had. In the back half we had the gear and in the front we had bunk beds. When we went out with Kiss all the fans were chanting our names and it was fantastic to break through."

Pic.: Tony Mottram

In 1981 Maiden did their first US tour, ten weeks supporting Judas Priest, with Paul Di'Anno singing. All seemed well but trouble was looming as Steve recalls: *"Paul was getting depressed at being on the road all the time,. He wasn't very happy at doing loads of gigs. I can put up with it because I've always liked. Getting paid to play on stage abroad was like a bonus for me. Paul didn't see it that way. He wasn't really interested. Two months into a tour and he'd wanna go home. It was best for both parties to knock it on the head. Then Bruce (Dickinson) came in and he was totally into playing on stage. He wanted there and play. we have is so to get out The reason made albums we can go out and tour. The last change was when Clive left and Nicko McBrain came in and we've been stable ever since. I can't believe it! It's been seven years now. The first album to really break in America was 'Number Of The Beast'.Before we toured there we only sold forty or fifty thousand albums. But 'The Beast' went through the roof really. We had really built up a following over there. On the 'Beast' tour we supported the Scorpions for quite a while, then did Rainbow, and we did festivals with Foreigner and Blue Oyster Cult. Then we came back in 1983 with the 'Piece Of Mind' tour and headlined. Everyone said we were mad to head line so soon because we weren't getting any radio play. They said we wouldn't sell any tickets but we managed to do it."*

Half way through the decade Iron Maiden had consolidated their position but it suddenly seemed like there weren't going to be anymore British bands. Slowly the ghastly truth sank in as US and European bands developed into world beaters. What did Steve think of this trend?

"The decade started of with a really healthy British scene, and I think it's ended up that way too, because there are bands like Little Angels and Wolfsbane coming through now. But in the middle there was a no man's land lasting two or three years. I don't think the new bands are happening in the States yet. They've got to do a lot of groundwork before that starts happening, but it reminds me of when we started out and Wolfsbane and Little Angels have definitely got a buzz going. I haven't actually seen them live yet, but I've heard a lot about them. So what did Steve think of the Eighties?

"Well it was a very happy decade for me with our success and it was a time of innovations, like MTV, satellite and cable TV, Compact Discs and video. I can't listen to albums anymore, I only listen to CDs because the quality is so much better. It used to be soul destroying to hear a fantastic sound in the studio and then listen to your album at home and it wasn't really representative of what you'd done."

Iron Maiden won't be back on the road until next September.

"And we'll be glad to be back, I can tell you!"

CHRIS WELCH

* Hot new New York band Anthrax plan 5 track EP for Megaforce, but its never released.

* Brian May and Friends 'Starfleet Project' a surprise hit.

* Kiss, now 'unmasked', start 1983 UK tour, supporting their new LP 'Lick It Up.'

* Mick Moody leaves Whitesnake.

* * Claude Schnell leves Rough Cutt to join Dio.

* Savatage release 'Sirens' classic album.

NOVEMBER 1983

* ZZ Top start UK tour at Leeds University as new album 'Eliminator' is released, priced a mere 4.99!

* Robert Plant off on his 'The Principle Of Moments' tour

* Whitesnake release 'Slide It In' but cancel UK tour and re-scheduled for February as Mick Moody quits the band.

* Bruce Dickinson in trouble with Miss Heavy Metal in the States after an 'incident.'

* Yes release '90125' and Ozzy 'Bark At The Moon.'

DECEMBER 1983

* Status Quo top charts with 'Mess Of Blues' from their new album 'Back To Back.'

* Judas Priest tour with Quiet Riot.

* Jake E.Lee, *(guitar)* and Carmine Appice *(drums)* hook up with Ozzy Osbourne's band.

* Massive Rockpop Festival in Dortmund *(17, 18)* stars Scorpions, Krokus, Quiet Riot, Judas Priest, Def Leppard, MSG, Ozzy, and Iron Maiden. This fantastic show inspires the birth of Metal Hammer!

* John Sykes joines Whitesnake.

* Clive Burr leaves Trust and starts Escape.

* Sammy Hagar and Neil Schon start hobby band HSAS and later release LP 'Through The Fire.'

* Slayer release surprise debut LP 'Show No Mercy' and Gary Moore prepares to unleash 'Victims Of The Future.'

JANUARY 1984

* Aerosmith back together again with the line-up of Tyler, Kramer, Hamilton, Whitford and Perry. In Mid-summer band did an extensive US tour.

* Metallica looking for new lead singer but never employed one!

* Krokus hit by splits as bassist Chris Von Rohr is sacked.

* First German issue of Metal Hammer bursts upon an unsuspecting world.

* Anthrax in the middle of making debut LP 'Fistful Of Metal' replace bassist Dan Lilker with guitar roadie Frank Bello. Dan goes on to form Nuclear Assault.

* Bon Jovi release 'Bon Jovi.' and Van Halen release '1984'.

FEBRUARY 1984

* Whitesnake start long awaited UK tour.

* Gary Moore's band includes Ian Paice on drums, and they go on a UK tour as 'Victims Of The Future' LP is released featuring old Yardbirds song 'Shapes Of Things'.

* The mighty Thor wreaks havoc in London, with fire and sword and hot water bottles!

THE METAL DECADE

'80-'89

THESE WERE THE EIGHTIES FOR

SCOTT IAN

The 'Fistful Of Metal' punched it's way out of New York in January of '84 when Anthrax released their debut album. However, it was only when ex-Bible Black vocalist Joey Belladonna and former Anthrax roadie turned bass player Frank Bello joined Scott Ian (rhythm guitar), Charlie Benante (drums) and Dan Spitz (lead guitar) that the familiar Anthrax of international acclaim came into being.

Anthrax, alongside Metallica, Slayer, Exodus, Megadeth and one or two other bands, led the way in a new, harder (and often faster) Metal race. Who better than Scott Ian to review a personal 'Metal Decade'?

"We were born in the 1980s. We were born in '81. I wish we could have started earlier, but I don't think it would have done us any good to have started the band in 1977 or '78. We would have been too young for a start, but the bands of the Seventies appealed to me. I was into the music at the time, the late Seventies, when metal was first happening with AC/DC and Black Sabbath, even Kiss I consider. That's what we were so into cause on the other side all you really had was disco.

It really took us until the end of '86 in Europe to start breaking and almost a full year more in the United States. So we look at it like we've just started. For us the Eighties has just been a rehearsal.

We always wanted success and aspired to it, but you're never able to pin-point a moment when it's going to happen. There's even now so many things we're striving for as a band. If we ever feel we've done everything we want to do we shouldn't be a band anymore."

SUCCESS

"Would we have kept going had we not been successful? I guess that all would have depended on whether I could have been able to live on it. That's what a lot of people don't even think about. This enables me to not live at home with my Mom and to have my own life as a person. I would have stuck with this as long as I'd known I could put food on my plate. I mean, even at this point none of us have an extravagant life-style. All that success enables us to do at this point is keep it going, keep the tours happening and stuff.

Have I matured over the decade? Well I definitely feel the same way, but in a way you have to mature through everything you go through. As a band, though, we can pretty much do what we want musically and we don't have people giving us directions. So in that way maybe we haven't matured...

When we started Europe was like Fantasyland. I remember reading the rock magazines about Motorhead at Hammersmith Odeon or Iron Maiden at the Rainbow. These places might as well have been the moon. That's how far away it seemed. To ever think that we could play these places was unbelievable. The first time we played Hammersmith, with Metallica in '86, we were just standing on stage imitating Lemmy, like 'Wow, this is where he stood!' It was amazing for us to be playing these places which were for us legendary. I don't know if there are places in America that British bands think of in this way, but for us it was unbelievable.

The European audience is just on top of music in general, from Metal to the cheesiest pop music. It takes longer in the U.S.. Band's of the Eighties? Metallica, definitely Iron Maiden, they probably had the biggest impact on Heavy metal in the Eighties. I consider them the biggest Metal band of the Eighties. I've been asked so many times 'how long do you think Metal last?' and it's forever. I think it's proven itself. I don't think the day will come when everyone will wake up and there'll be no more Metal bands.

Which bands are coming up? To me that's the hardest thing. I thought at one point, when Metallica and Anthrax started to break pretty big there would be more bands of that type breaking like Exodus or Megadeth. None of these bands got to the same level I guess, but I thought there would be a big wave of this kind of music. I think the Red Hot Chilli Peppers are going to be huge, they're really starting to break in America like they haven't in years. Obviously they're not a metal band, but they're not a funk band either, they cross over between a lot of things. I think that might be the next big thing, besides things like Warrant and Winger which seems to get big in the United States but I don't think they're so big in Europe."

SLAYER

We're already thinking about who we're going to take out to open for us when we start touring in July. We've talked about a bunch of bands, we'd like 24-7 Spys maybe. We'd even like the Chilli Peppers if they'd come out with us. I remember seeing Slayer and the Bad Brains in New York in '85. I thought that was the greatest bill ever. I enjoy getting exposed to different kinds of music in the same night rather than hearing the same thing for three hours. We'd even take out Kings X again. It all depends who's got a record out at the time.

MARK DAY

Pic.: Gene Ambo

* Dave Mustaine astounds the clubscene in Los Angeles with his new group Megadeth which blows Abattoir and Trouble off stage.

* Phil 'Animal' Taylor leaves Motorhead.

* Scorpions release 'Love At First Sting' and Ratt 'Out Of The Cellar.

MARCH 1984

* Metallica, The Rods and Exciter start 11 date UK package tour.

* Genesis play five nights at Birmingham NEC

* Carmine Appice sacked from Ozzy's band and Ian Gillan quits Black Sabbath.

PAT BENATAR

* Pat Benatar won the Grammy for 'Best Female Vocalist' as she had previously done in 1980. Pat Benatar - 'Live From Earth' LP

METALLICA

* Metallica start work on second LP in Copenhagen, 'Ride The Lightning.

* Bassist Chris Glen leaves MSG

* Helstar release 'Burning Star.'

APRIL 1984

* Status Quo play farewell dates.

* Huge row over Blackie Lawless & W.A.S.P.'s single 'Animal *(I ...Like A Beast)*'.

* Europe release - 'Wings Of Tomorrow'

* Trust - 'Trust'

* Lita Ford - 'Dancin' On The Edge'

* Hagar, Schon, Aaronson and Shrieve release 'Through The Fire'

* * Hanoi Rocks sign to CBS and release 'All Those Wasted Years', a live album.

MAY 1984

* Deep Purple announce that they will reform with the classic line-up from 1970-73 of Gillan, Blackmore, Paice, Glover and Lord.
Says manager Bruce Payne: *''This is not a one off to make a fast buck. It's a long term thing.''*

* * Baby Tuckoo from Bradford hailed as saviours of British rock.
US bands continue to dominate the scene.

* * New US group Bon Jovi enjoy smash hit album. UK critics call them 'bland' and say Jon Bon Jovi lacks 'charisma' as the band support Scorpions.

* * Ex-Kiss guitarist Ace Frehley forms Frehley's Comet and Vinnie Vincent leaves Kiss.

* * Phil Lynott forms Grand Slam with drummer Brian Downey.

JUNE 1984

* Roger Waters plays mammoth concet at London's Earls Court with Eric Clapton guest star.

* Yardbirds change their name to Box Of Frogs.

* Ozzy releases 'So Tired' single.

* Anthrax and Raven tour the States.

VENOM

* Venom play Odeon Hammersmith on 'Seven Dates Of Hell' tour.
and Twisted Sister goes on tour with new LP 'Stay Hungry.'

* Joe Perry and Steven Tyler get back into Aerosmith.

* Lita Ford, Motorhead, Twisted Sister, Metallica, and Mercyful Fate play at Heavy Sound Festival in Belgium.

JULY 1984

* Hanoi Rocks - 'Two Steps From The Move'.

* The metal world recognises itself in the hilarious movie 'Spinal Tap'.

* Thor's latest single is 'Thunder On The Tundra.'

* Nazareth, Status Quo, and Marillion play Milton Keynes Bowl.

* Axe guitarist Michael Osbourne killed in a car crash and the group breaks up.

* Lizzy Borden release 'Give 'Em The Axe.'

AUGUST 1984

* Reading Festival was supposedly moved to Lilford Park in Northamptonshire. Weird bill included Jethro Tull, Dumpy's Rusty Nuts, Thor, Marillion, Terraplane, and Hawkwind but it was all cancelled at the last minute by the local council.

* Quiet Riot release 'Condition Critical' LP and cover of Slade's 'Mama Weer All Crazee Now'. Motley Crue release 'Looks That Kill.'

* W.A.S.P. release new single 'I Wanna Be Somebody.'

* Def Leppard start work on 'Hysteria' in Wisseloord studios, Holland.

* Steve Vai replaces Yngwie Malmsteen in Alcatrazz. Yngwie starts his own group Rising Force.

CASTLE DONINGTON

pics.: R.Harms (2), A.Csillag, R.Creamer

* The fifth Donington Monsters Of Rock Festival is held on August 18 and AC/DC headline with Motley Crue, Van Halen, Accept, Y&T, Ozzy, and Gary Moore.

SEPTEMBER 1984

* Iron Maiden set out on 21 date UK tour supporting 'Powerslave' album with Egyptian back drop and sphinx on stage.

* Kiss start giant UK tour too!

* Satanism in rock is countered by bible tossing US band Stryper featuring Michael Sweet and Oz Fox who release debut mini LP 'The Yellow And Black Attack.'

* New generation of British heavy metal bands including New Torpedos *(with Phil Lewis)*, Persian Risk, and Tokyo Blade all flop.

OCTOBER 1984

* Armored Saint release 'March Of The Saint', and Queensryche reign with 'The Warning.'

* Manowar's 'The Sign Of The Hammer' comes crashing down.

* Motorhead, Thor and Nazareth booked to play metal weekends in Great Yarmouth.

* Metallica sign eight album deal with Elektra Records.

* Poor turn out for Kiss supported by Bon Jovi on the first night of their European tour - in Brighton. *''We're an American band and we do what we do!''* says Jon Bon Jovi.

* Deep Purple re-united to release 'Perfect Strangers' LP

NOVEMBER 1984

* Deep Purple start world

tour in Australia, Japan and the Far East.

* Phil Lewis quits The New Torpedos.

* Warfare releases 'Pure Filth'.

* Riot split up.

* Canadian band Heart sign to Capitol.

* Matt Fallon briefly replaces Neil Turbin in Anthrax.

DECEMBER 1984

* Celtic Frost unleash their 'Morbid Tales.'

* MOR kings Foreigner put out 'Agent Provocateur'.

* Yngwie Malmsteen is finally recognised as a new guitar hero, although critics fear he is a 'bit of a big head!'. But fans love 'Yngwie Malmsteen's Rising Force.'

* Hanoi Rocks' drummer Razzle dies in car driven by Vince Neil Motley Crue singer in LA crash on December 8.

JANUARY 1985

* Rick Allen drummer with Def Leppard tragically loses his left arm in a car crash on New Years day. But Rick later recovers and continues playing with the band.

* Jimmy Page makes a come back with 'The Firm'LP.

* ZZ Top riding high with 'Gimme All Your Lovin''

* Whitesnake. Iron Maiden, AC/DC, Scorpions, Queen and Yes on the bill for the mammoth Rock In Rio festival held in Rio De Janeiro.

* Savage Grace release 'Master of Disguise'

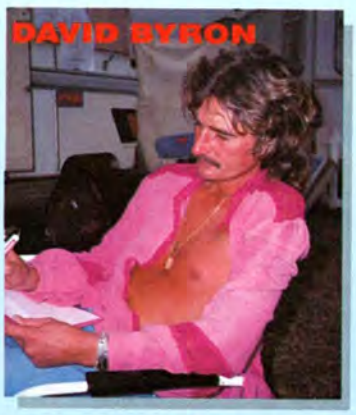
FEBRUARY 1985

* Anthrax release 'Armed And Dangerous.'

* Warrior bring out 'Fighting For The Earth.'

* Horizon release 'Master Of The Game'.

* Cozy Powell leaves Whitesnake.



* Singer David Byron, ex-Uriah Heep dies aged 37 on February 28th.

MARCH 1985

* Slayer release 'Hell Awaits'

* Rudy Sarzo leaves Whitesnake.

* Horizon, Killer.

Tysondog, Pretty maids Sword and Mamas Boys play Europe's Earthquake festival.

APRIL 1985

* Exodus release 'Bonded By Blood.'

* Venom rush out 'Possessed'.

* Mercyful Fate split up and guitarist Hank Sherman starts Fate. King, Timi Grabber, and Michael Denner start King Diamond.

* Scott Ian, Charlie Benante, Dan Lilker and Billy Milano record classic album 'Speak English Or Die' as the Stormtroopers Of Death, or S.O.D.

MAY 1985

* The pumpkin boys, Helloween from Germany release 'Helloween.'

* Overkill celebrate recently signed deal with Megaforce/Atlantic.

* Warlock, Crossfire, Tobruk, Tokyo Blade, Pretty Maids, Lee Aaron, Slayer and UFO play the Heavy Sound Festival.

JUNE 1985

* Blind Fury release 'Out Of Reach'.

* Knebworth Fayre on June 22 features Deep Purple, the Scorpions, UFO, Meatloaf, Mama's Boys and Alaska. It's the UK debut of new UFO line up.

* Airrace featuring young Jason Bonham on drums split up due to 'personal differences.'

* New band GTO formed featuring Steve Howe *(ex Yes)* and Steve Hackett *(ex-Genesis)* on guitars with singer Max Bacon.

PHIL LYNOTT & GARY MOORE

* Phil Lynott and Gary Moore have big hit with the single 'Out In The Fields.' Glenn Hughes leaves Gary Moore.

JULY 1985

* AC/DC unleash new album, 'Fly ON The Wall.'

STATUS QUO

* July 13th Bob Geldof's dream comes true and Band Aid concerts are held in Wembley and JFK Stadium, Philadelphia with fantastic pop and rock line ups, in aid of famine relief. In Wembley 100,000 fans watch the likes of Status Quo playing the highly appropriate 'Rockin' All Over The World.' In the audience are Prince Charles and Princess Diana. In Philadelphia there were 90,000 and millions more watched it on TV worldwide. They saw Ozzy Osbourne reunited with Black Sabbath, including Tony Iommi, Geezer Butler and Bill Ward. It was the first time Ozzy had been with his old band for seven years. They played 'Iron Man,' 'Children Of The Grave,' and 'Paranoid.' Even more excitement when Robert Plant and Jimmy Page reformed Led Zeppelin for the day. And mega star Phil Collins jetted across Atlantic by Concorde to play both 'Live Aid' shows! This was rock's finest hour.

* Ronnie James Dio, Vivian Campbell and Jimmy Bain put together 'Here'n'Aid.

* Old glam rockers Sweet reform.

AUGUST 1985

* August 17th - Bon Jovi on the bill at Castle Donington, together with Ratt, Metallica, and Marillion supporting ZZ Top. Over 70,000 fans turned up to see the show.

* Paul Di'Anno starts new group Battlezone.

* Mark Boals replaces Jeff Scott Soto in Rising Force.

* Guitarist John Ricci leaves Exciter and is replaced by Brian McPhee.

D.L. ROTH

* David Lee Roth leaves Van Halen.

* Guitarist Chris Poland leaves Megadeth. Chris Welch tells Dave Mustaine he thought his playing was very 'tight.' *''Then you must be tight!''* he replies cheerfully.

SEPTEMBER 1985

* Sammy Hagar is the new singer in Van Halen.

* Metallica start to record third LP in Copenhagen.

* On September 14 the first Metal Hammer festival is held featuring Venom, Metallica,Warlock,Pretty Maids, Running Wild,Tyran Pace, REstless, Savage Grace, Heavy Pettin', Wishbone Ash and Nazareth.

* Gary Moore touring with 'Run For Cove.'

* Marillion tour cancelled as Fish has sore throat. But band play a one off gig at the Marquee with the audience singing Fish's part.

* Robert Plant sings at the NEC, Birmingham

OCTOBER 1985

* Bassist Keith Collins leaves Savatage.

* Aynsley Dunbar replaces Cozy Powell in Whitesnake.

* ZZ Top release 'Afterburner' and The Cult release 'Love.'

NOVEMBER 1985

* The month's releases include Fates Warning 'The Spectre Within,' Aerosmith 'Done With Mirrors,' Joshua 'Surrender,'Possessed 'Seven Churches,' and Armored Saint 'Delirious Nomad.'

* U.F.O release 'Misdemeanor'.

* Blue Oyster Cult tour UK and release 13th LP 'Club Ninja.'

* Phil Lynott releases solo single '19'.

* The Far Corporation have a disco hit with their version of Led Zeppelin's 'Stairway To Heaven.'

* Gary Holton, former singer with The Heavy Metal Kids dies of a heart attack. Latterly he achieved fame on TV's 'Auf Wiedersehn Pet.'

DECEMBER

* The Gods release 'I'll Get You Rockin,''Helloween, 'Walls Of Jericho', Queen, 'The Complete Works' boxed set and Overkill 'Feel The Fire.'

TWISTED SISTER

* Hot albums include Icon's 'Night Of The Crime,' S.O.D.'s 'Speak English Or Die,' Iron Maiden's double live LP 'Live After Death' and Stryper's 'Soldier Under Command.'.

* Ozzy Osbourne starts recording 'The Ultimate Sin' in London with Jake E.Lee, Phil Soussan, and Randy Castillo.

* Twisted Sister sell 90,000 copies of their LP 'Come Out And Play,' the follow up to 'Stay Hungry.' But the band cancel their US tour due to poor ticket sales.

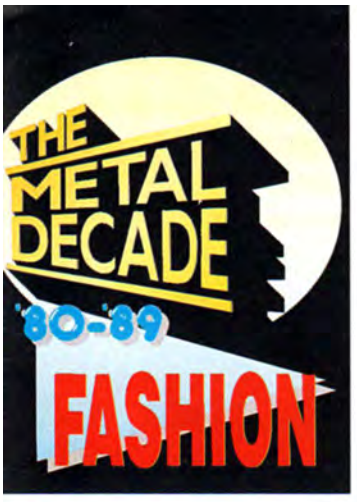
* Asia release third LP 'Astra' without guitarist Steve Howe, now replaced by Mandy Meyer.

* The Geezer Butler band play at London's Marquee.

DAVID COVERDALE

1983 will remain firmly embedded in David Coverdale's consciousness as the year that Whitesnake returned in triumph to head the Donington Monsters Of Rock festival. The bill that day had some fine competition for Coverdae's Commandos including the first appearance of Dio in the U.K. Whitesnake triumphed of course! The band behind Covredale at this point features ex-Trapeze guitarist Mel Galley, replacing Bernie Marsden who went on to form Alaska. The rhythm section now contains Cozy Powell and Colin 'Bomber' Hodgkinson replacing Ian Paice and Neil Murray respectively. John Lord and Micky Moody were yet to depart until much later. The late eighties were to see a completely new band form behind Coverdale, but the band went on to achieve world-wide success!

Pic: Pete Cronin



THE FASHIONS THAT CHANGED THE FACE OF HEAVY METAL

The last ten years have witnessed not only awesome changes in the music created by purveyors of rock and metal but also transformations in the way bands dress and present themselves. Gone are the flared and puff-armed Seventies and you'll have to look pretty hard these days to catch anyone brave enough to be still wearing spandex slacks - although it seems only yesterday that our New Wave Of British Heavy Metal mates were donning them proudly!

Fashion doesn't just mean clothes. Attitudes evolve around the latest generation to introduce new blood. We've picked out twenty six 'fashions' (one for every letter of the alphabet) which represent the fashions to crop up throughout the last ten years of heavy metal.

A is for AIDS and the fashionable habits that developed when sex developed a scary aftertaste, leaving rock 'n'roll as the safer late eighties pastimes to indulge in. Fear of dying changed the habits of potentially beautiful corpses - resulting trends included condom machines on tour buses or reluctant abstinence.

B is for BRAS as the standard heavy-metal-chick attire. What couldn't be done in private was implied in public in the shape of jutting cleavages clad in sparkling studded cups kept up by skimpy straps. Check out Lorraine Lewis, Vixen and our very own Lisa Dominique.

C is for the COWBOY BOOTS every self-respecting sleaze rocker lived in throughout the second half of the decade from Motörhead to the Dogs D'Amour.

D is is for DRUGS and the hype surrounding them. Songs about the dangers of crack contrasted with excessive consumption of anything else going. Self-confessed smack-heads from the early part of the decade chucked away their syringes and joined Doc McGhee on his magical mystery flight to Moscow, of all places, to preach the virtues of a new-age sobriety.

E is for EXERCISE and workouts and other trendy energetic pastimes. Skin-tight skimpy clothes made toned tums and tortured biceps a cosmetic necessity. We saw Ozzy Osbourne working out in a gym and all the LA stars use weights and go training. As far as the preoccupation with a pseudo-healthy sun-tan goes, it's still easier to soak up some colour in tinsel-town than in swingin' London despite the fast-diminishing layer of UV filtering ozone above heads.

F is for FRINGING and tassles and bandannas and other finery. Whether tied to the mike stand or wrapped around unkempt manes, fringed scarves and flapping pieces of fabric and leather trailed through the decade accompanied only by the jangling of jewellery and dog tags. King of the tassles, Jon Bon Jovi!

G is for GLAM 'n'GLITTER - and GUYS looking sweeter than GIRLS. Except that after a few years of posing even the glammiest rock tarts delved deep into jars of make-up remover, ensuring that the latter part of the decade was dominated by a more debauched, bedraggled look. Good example. Poison, who started out total glam and now look completely scruffy!

H is for HARLEY DAVIDSONS and the revamping of bikers ethics. Rob Halford made sure no-one forgot how sexy skin-tight leather-clad bods astride phallic bikes really were. And Zodiac Mindwarp zoomed in mid-decade with his stylised version of the bedraggled Hells Angels ethos.

I is for all the hard rockin' IDOLS who made it through the hardest rockin'decade ever. We drink a toast to Steven Tyler an idol who came back.

J is for JACK DANIELS as the ultimate metal boozin' buzz. David Lee Roth was one of the first rock 'n'roll super stars to be seen publicly swiggin' large quantities of bourbon back at Donington in the early Eighties - tanked-up gutter hearts soon caught on to what turned into the essential photo-sesh accessory.

K is for KOMIXX and their meteoric re-rise. Grown men pretend to be little lads again - the school-boy humour of mega-sellers like Viz sold even more copies (one million for the latest issue they say) than the satirical Private Eye or brilliant socially critical episodes in Crisis and the surreal sci-fi mania of 2000 AD.

L is for LYCRA, LEOPARD SKIN, LACE and other body-huggin' fabrics. L is also for

LEATHER JACKETS which are surely one of the most important pieces of clothing ever. Ask Judas Priest.

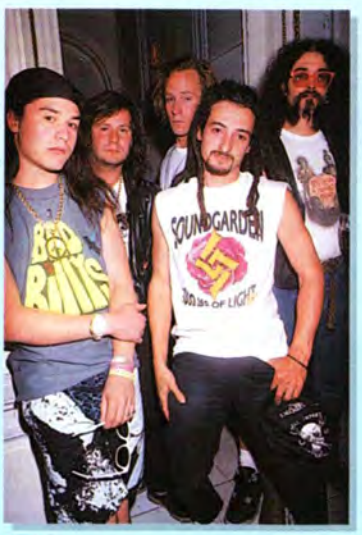
M is for **MOSHING**, stage-diving and slam dancing. Bouncers who are probably kind to animals seem to turn into brutal, kicking thugs at the sight of thrash and hardcore fans diving off stages - although all hardcore fans could ever hurt are themselves.

N is for **NEWCASTLE BROWN ALE** as consumed in vast quantities by Wolfsbane and beer swiggin' rockers who don't have to watch their weight.

O is for looking **OUTRAGEOUS** Bands in the early part of the decade were out to shock. Lotsa blood, gore, and hideous make up. And now? Just look at the truly 'outrageous' Gene Simmons - more like the boy next door if you ask us...

P is for **PUNK** and the lasting effect it had on heavy metal. Although the NWOBHM was also a reaction to the chaotic lack of any decent-sounding melody in punk rock, loads of fashionable young thangs like Snake from Skid Row and Duff from Guns 'N'Roses now boast their long-term lurve for the punk noise and attitude. Ageing punk-rockers like ex-Pistol Steve Jones and Billy Idol have finally found their 'roots' in rock 'n'roll. Thrash and hardcore owes it's whole existence to the anarchic attitude heralded by the punk treatment of rock.

Q is for **QUAKES** and turmoil and upheavals and disasters which the Age Of Aquarius has brought upon us. Astrologists reckon world-wide earthquakes and upheavals will be staying with us for the next ten years. 'Dangerous living' has taken on a whole new meaning if you live close to the San Andreas fault - like most of the Bay Area mob!



R is for **RAP** music and the musical partnership of wonderfully fashionable rockers Aerosmith and rap posse Run DMC. Thrash and hip-hop made friends with Scott Ian declaring his love for polit-rappers Public Enemy and lending moral support to a myriad of black rockers. There were also the cross-over sounds of Faith No More with their yo-ing and yelling over heavy metal riffs and the amazing Living Colour funkin' their way to the top of the metal charts. Both hip-hop and hardcore fans shared their love for all things sportswear - status symbols ranged from wearing the funkiest baseball boots and the chic-est skate wear to avoiding the fluorescent temptation of high-street tack.

S is for the sexy **SPANDEX** slacks which seem to have seen they heyday. Loved by the NWOBHM blokes and worn to bursting point by the likes of Bruce Dickinson and Biff Byford, they were sadly taken over by unsexy jeans which seemed to be either black or torn, not-very-sexy bermuda shorts and even-less-sexy tracksuit pants.

T is for **TATTOOS** and other body art like piercings of noses, nipples, and even the occasional earlobe. In years to come we'll be seeing old age rockers swapping stories about their still-infected nostril rings and showing each other their scarred, faded skull 'n' crossbone tatts on otherwise hidden parts of their wrinkly physiques.

U is for **UNCARING** - something the Eighties tried hard not to be. With the global divide between rich and poor growing, the earth dying and newsworthy catastrophes seeming as common-place as local elections, rock 'n'roll heroes showed compassion. Money and awareness are both raised with the release of charity records and it's become fashionable to be associated with worthy causes like Live Aid and Life Aid Armenia and the 'Smoke On The Water' project.

V is for **VIOLENCE**. Fans bombarded bands with dangerous objects, musicians and managers beat each other up for reasons incomprehensible to anyone but themselves. There was violence everywhere. Like Lemmy being hit by a metal object in Yugoslavia, Sharon Osbourne being hit by a hairy object in Berkshire, and Vince Neil and Izzy Stradlin strugglin' over a fluffy chick in LA.

W is for **WEIRD** bands like the brilliant Jane's Addiction, and that strange monument on Salisbury plain... Stone 'Enge.

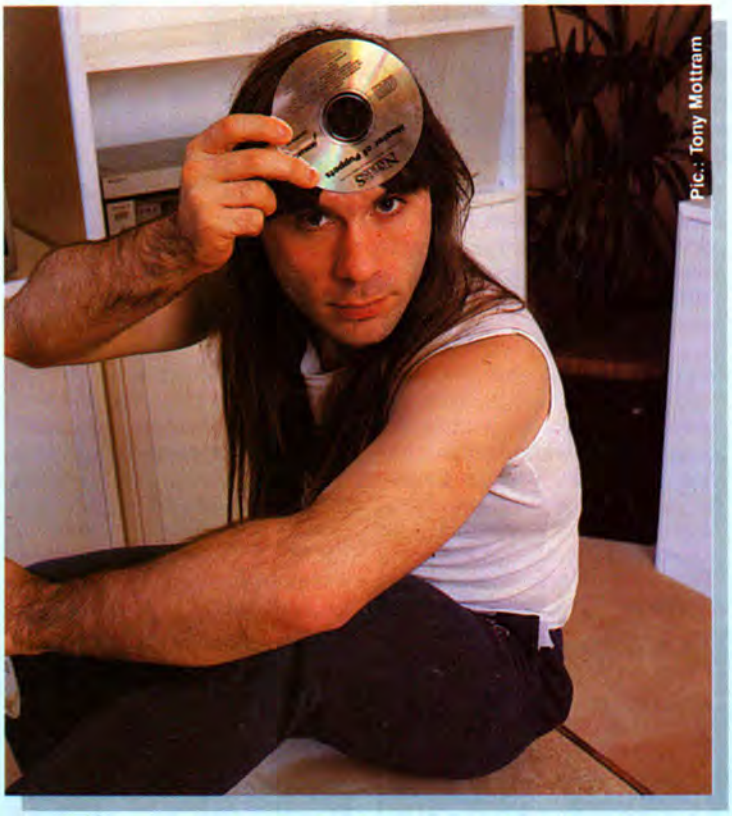
X is for hair **XTENSIONS**. Long hair is still de rigeur in the world of heavy metal, but it used to be the result of a weary cultivating process. Back-combed hair extensions are these days worn by many and a clever hairdresser can make a short back and sided office clerk look like he's been a glamorous sleaze queen for years! Real rebels leave their hair long 'n'scruffy - or shave their heads.

Y is for **YOUTH** gone wild - although the last couple of years proved that you can still rock until eligible for a bus pass, bands like the sexy Skid Row with Sebastian Bach have proved that if you wanna go wild, it helps to be young, blond and crazy!

Z is for **ZOMBIES** and horror films and the Metal Hammer staff after a night out with a reader!...

From Laser Disc to Satellite TV... A Communications Odyssey!

As the Seventies faded unmourned into the history books, it seemed that the new decade would be a more frightening and hostile place. 1979-80 had seen a great slump with thousands out of work, and many more being made redundant. Factories closed and industry ground to a halt. In this gloomy atmosphere it seemed as if even rock music was doomed to extinction.
But slowly the tide was turned and by the mid eighties came a new boom, with resultant boost to the worlds of pop, rock and heavy metal.


Pic.: Tony Mottram

Accompanying this was a flood of astonishing advances in consumer product technology, most of it coming from Japan, and spreading around the world to give people more choice, indeed more of everything. For Europeans the Eighties was also the decade of eager adaptation of all the facets of the American way of life -from fast food to baseball. American beer, sports, TV, films, music, horror, hamburgers, and phrases from Yuppie go Yo! all infiltrated a sagging British culture, until a trip to the States is now no longer such a novel experience. All we could offer in return was Live Aid, Fawlty Towers and Phil Collins. Artistically we did very well, but we were not so hot in the technology department with the Sinclair C5, BR's tilting train and the Nimrod aerial radar system, not exactly world beating success stories. All three products could be comfortably housed in an exhibition of British Idiocy, in the now roofless Battersea Power Station

For music fans the first product to make a major impact was the now legendary Sony Walkman. Still regarded by many as a novelty and a source of irritation to tube train passengers, at its best the 'personal stereo' provides high quality mobile music that helps users build a defensive moat against the rude clamour of the outside world.

The Walkman was an instant success in every country throughout the world. But less successful was Laser Vision. Early in 1980 it was predicted that people would flock to buy large silver discs to use on special players. These reproduced music performances on your TV set, but the system was unable to compete with the already well established and more flexible VHS video. The emergence of music videos which really took off from 1985 onwards confirmed there was a huge market for rock music of all kinds as sales of concerts, compilations and archive documentaries soared.

As if video and the camcorder wasn't enough, the Japanese and Dutch (through Phillips), then launched Compact Disc, and after a slow start this really began boom, as it was realised the CD laser system wouldn't go the way of Laser Vision. The five inch silver discs proved attractive and popular and the sound quality to people used to scratchy vinyl was astounding. Despite a somewhat irrational attack on CD by Jonathan King in a popular newspaper, CD became recognised as the best and most prestigious format. There was a hiccup when the Japanese threatened to rush through Digital Audio Tape and DAT players became available. But the industry united to prevent the chaos that would have ensued if pirate DAT home taping had been allowed to swamp the world. CD survived the new threat and prospered, although prices for CDs are still far too high.

DAT is now available in the high street, but the blank tapes have been priced high to discourage their use.

Just when it seemed the well equipped techno man had everything at his disposal, along came cable and then satellite TV, with the promise of more TV channels, if you could wait to have the street dug up or a huge dish aerial on your roof. MTV was one of the best reasons for having such a system as far as Metal Hammer readers are concerned, and the station was an Eighties phenomenon in America, if slow to gain momentum in the still largely uncabled UK.

It would have made more sense simply for all the new stations to build themselves a transmitter at Crystal Palace and beam out in the usual way.!

Slowly through the Eighties we saw the death of the small high street record shop as people bought most of their records in the deafening uproar of Virgin Megastores and similar chains, which could stock all the vast number of releases in different categories and all the peripherals like books, posters, magazines, tee shirts, and videos as well as CDs, 12 inch singles, tapes, and albums. The LP is still with us but already CD is virtually replacing it in the States, and it'll be goodbye to rock album cover art and sleeve notes.

But the biggest impact of all in the fast moving decade was that of computer technology on the actual making and recording of music. There were new instruments that wiped out trusted favourites of yesteryear, as Yamaha synthesisers could reproduce, for example, the sound of the Fender Rhodes electric piano. Drum machines, sampling, MIDI, computer controlled mixing, digital recording, revolutionised both the sound, the methods and the music. Only heavy metal and hard rock distanced itself from many of these innovations, keeping to tradition in the pursuit of live music. Many yearned for the return to real drums, guitars and singing, as opposed to rapping and scratching. Significantly one of the pioneers of electronic drums, Simmonds, suddenly disappeared at the end of the Eighties. (They have recently returned however to try again).

Among the developments now pouring forth are the erasable CD disc which can be used to for home recording, and Video CD, which uses a special player and produces fantastically high picture quality. The disc v. tape battle seems likely to rage well into the Nineties. Disc has the upper hand, as it is stronger and more durable than tapes that can get twisted, torn and worn. Which is how most of us will feel as the Eighties are finally chimed out on New Year's Eve!

CHRIS WELCH

CHARTING THE EIGHTIES!

Who were the biggest hit makers in the Metal Decade? As we cast the spotlight on the years 1983-4-5 we check out who came up with the biggest selling albums and remember the most exciting events.

1983
TOP TWENTY ALBUMS

1. Pyromania **Def Leppard** (Mercury)
2. Piece Of Mind **Iron Maiden** (EMI)
3. Bark At The Moon **Ozzy Osbourne** (Epic)
4 Eliminator **ZZ Top** (Warner Bros)
5. Holy Diver **Dio** ((Vertigo)
6. Flick Of The Switch**AC/DC** (Atlantic)
7. Shout At The Devil**Mötley Crüe** (Elektra)
8. Born Again **Black Sabbath** (Vertigo)
9. Lick It Up **Kiss** (Vertigo)
10. Star Fleet Project **Brian May & Friends** (EMI)
11. Live Evil **Black Sabbath** (Vertigo)
12. Thunder And Lightning **Thin Lizzy** (Vertigo)
13. Power And The Glory **Saxon** (Carrere)
14. Another Perfect Day **Motörhead** (Bronze)
15. Script For A Jester's Tear **Marillion** (EMI)
16. The Principle Of Moments **Robert Plant** (Es Parananza)
17. Out For Blood **Lita Ford** (Mercury)
18. Guardians Of The Flame **Virgin Steele** (Music For Nations)
19. Welcome To Hell **Venom** (Neat)
20. Built To Destroy **Michael Schenker** (Chrysalis)

1984
TOP TWENTY ALBUMS

1. Slide It In **Whitesnake** (Liberty)
2. Powerslave **Iron Maiden** (EMI)
3. 1984 **Van Halen** (Warner Bros)
4. W.A.S.P. **W.A.S.P.** (Capitol)
5. Defenders Of The Faith **Judas Priest** (CBS)
6. The Rods Live **The Rods** (Music For Nations)
7. Bon Jovi **Bon Jovi** (Phonogram)
8. Fugazi **Marillion** (EMI)
9. Love At First Sting **Scorpions** (Harvest)
10. Victims Of The Future **Gary Moore** (Ten).
12. Grace Under Pressure **Rush** (Vertigo)
13. Great White **Great White** (EMI America)
14. Animalise **Kiss** (Vertigo)
15. Sign Of The Hammer **Manowar** (10)
16. 90125 **Yes** (Atlantic)
17. Out Of The Cellar **Ratt** (Atlantic).
18. Condition Critical **Quiet Riot** (Epic)
19. Rock Will Never Die **Michael Schenker Group** (Chrysalis)
20. Ride The Lightning **Metallica** (Music For Nations)

1985
TOP TWENTY ALBUMS

1. Run For Cover **Gary Moore** (10)
2. Theatre Of Pain **Mötley Crüe** (Elektra)
3. 7800 Farenheit **Bon Jovi** (Vertigo)
4. Asylum **Kiss** (Mercury)
5. Perfect Strangers **Deep Purple** (Polydor) re-entry
6. Brothers In Arms **Dire Straits** (Vertigo)
7. Afterburner **ZZ Top** (Warner Bros)
8. Live After Death **Iron Maiden** (EMI)
9. Done With Mirrors **Aerosmith** (Geffen)
10. Rebel Yell **Billy Idol** (Chrysalis)
11. The Complete Works **Queen** (EMI)
12. Kill 'Em All **Metallica** (MFN)
13. Killing Is My...And Business Is Good **Megadeth** (Combat)
14. Misplaced Childhood **Marillion** (EMI)
15. Lovin' Every Minute Of It **Loverboy** (CBS)
16. Endless Pain **Kreator** (Noise)
17. Innocence Is No Excuse **Saxon** (Parlophone)
18. Ready To Strike **King Kobra** (EMI)
19. Long Way To Heaven **Helix** (Capitol)
20. Heart **Heart** (Capitol)

Major Metal Events 1983.

1. New guitar maestro Jake E.Lee joins Ozzy Osbourne.
2. Def Leppard climb to fame in America.
3. The end for erstwhile British rockers UFO.
4. Kirk Hammet leaves Exodus for Metallica replacing the volatile Dave Mustaine.
5. Queensryche, release debut EP.
6. Manowar contract with 10 records in their own blood.
7. Ian Gillan falters through a few mindless months with Black Sabbath.
8. The Monsters Of Rock Festival features Whitesnake, ZZ Top, Meatloaf, Dio, Twisted Sister and Diamond Head.
9. Whitesnake cancel UK tour.
10. Mercyful Fate, Raven and Venom at Holland's Aardschock festival.

Major Metal Events 1984.

1. Bon Jovi latest metal supergroup.
2. Dave Mustaine trundles out early version of Megadeth
3. 'Out Of The Cellar' released by Ratt.
4. Status Quo play first of last tours!
5. Swedish glamsters Hanoi Rocks release 'All Those Wasted Years'.
6. W.A.S.P. unleash ' F**k Like An Animal' to an adoring PMRC.
7. Deep Purple reform with the original classic line-up
8. Spinal Tap bring out hilarious spoof 'Spinal Tap'!
9. The fifth Monsters of Rock Festival at Donington features Gary Moore, Ozzy, Y&T, Accept, Van Halen, and Motley Crue.
10. Second wave of UK metal flops.

Major Metal Events.1985

1. Rick Allen loses his arm in car crash.
2. Brazil hosts Mammoth Rock In Rio festival.
3. Singer David Byron dies aged 37
4. Bay Area thrash merchants Exodus release 'Bonded By Blood'.
5. Live Aid concerts for famine relief.
6. Donington dominated by American acts.
7. Van Halen lose singer David Lee Roth
8. First Metal Hammer festival features Venom, Metallica, etc.
9. Paul Di'Anno Battlezone. Fame is to elude him.
10. Metallica start work on 'Master Of Puppets'.

THE METAL DECADE '80-'89

WOMEN IN ROCK

MARK DAY INVESTIGATES A SUBJECT CLOSE TO HIS HEART *(AND TROUSERS)*

Women in rock! What have they got? Two 'x' chromosomes to a man's one 'x' and one 'y'. What else have they got? Well, generally a higher chance of getting some instant attention from the press in direct proportion to the amount of clobber they're willing to shed for the camera. What else have they got other than that? A high chance of that attention not being followed up once the initial furore over a smart pair of garbonzas dies down. What else have they got? Well... ehh... uhh... can I call time out on that one?

Pic.: Idols/Denis O'Regan

Punk rock, when it arrived in a mass of safety pins, phlegm and silly haircuts at the arse end of the Seventies, was meant to herald the beginning of a *"Do anything you want to do"* era. Rock was *meant* to be shaken to the foundations and the D.I.Y. ethic was meant to ensure that people could, according to various fanzines and the inner sleeve of The Damned's 'Machine Gun Etiquette' album, learn to play music thus...

"Here's a chord, here's another one, here's some more...now go and form a band!"

Did it work?

Did it hell!

For a while bands like The Slits flourished, knocking out albums that were far from technically competent, but conveyed a real rough edged punky spirit. The Goddess Of Goth, Siouxsie and her Banshees emerged and from the States, the uncompromisingly bizarre WENDY O'WILLIAMS *(at the time as part of The Plasmatics)* continued this wave of strong, forceful women.

On the metal scene, the ultimate all-girl band GIRLSCHOOL made the most striking impact. Often seen as Motorhead's kid sisters, they embodied the N.W.O.B.H.M. style of basic, *jeans 'n' a t-shirt'* rock. Their early albums were rough 'n' ready works of street level rock *(as embodied by the 'big car on the street' sleeve that their second album, 'Hit 'N' Run' came wrapped in)*.

But the bubble did burst. Girlschool ended up making weaker and more market orientated albums, working along the way on an album with Noddy Holder and Jim Lea of Slade that was a pretty blatant cash-in on the success of Def Leppard *(except the cash didn't roll in)*, shedding members along the way and only really getting back on the right track with last year's 'Love At First Bite' album, by which point their audience had all but evaporated.

So Girlschool could well have been an effective metaphor for the Eighties. They embodied both of the major trends in female rock at one point or another, both as the band who were doing what they wanted to do in the loudest way possible and as the band who were trying to find success with whatever compromise would be necessary. In the end they went full circle, back to that punk ethic...but in between they sunk to the lowest nadir that only a girl band can sink to.

Take DORO PESCH's decline. Certainly a very attractive girl, who never went particularly out of her way to flaunt her body more than any male star might, and one who seemingly struggled for many years to remain part of a band set up. Slowly but surely outside forces dragged her from 'Warlock' though 'Warlock Featuring Doro Pesch' to the final, fatal 'Doro'. The further she's been forced forward as some sort of sex symbol, the more, to her die hard fans, the music has disappointed. Maybe she has increased her audience in some quarters, but the girl who maintained she was only the singer in the band had to eventually ditch the band to get to where she's arrived at where she's got to.

Then there's the likes of FIONA or LEE AARON, who've seen their careers dictated to by various producers and labels, resulting in albums that, particularly in Lee Aaron's case, have been inconsistent in the extreme. Despite the fact that many solo artists are presented as being metal acts, or of interest to metal fans, the A&R departments at various labels have been determined to reduce the metal content where ever possible.

Integrity has *(more or less)* been the exclusive preserve of Wendy O' Williams *(though even she's been willing to take the most blatant commercial moves at times, as with her pseudo-rap album)*, working with the likes of Motörhead and various members of Kiss she's consistently produced Metal that has gone against the grain *(could you see Lee Aaron recording 'Maggots'?)*

Then there's JUTTA WEINHOLD of German conceptual act Zed Yago, who's quietly managed to not sell herself on sex or even femininity. Touring earlier this year with W.A.S.P. she managed to avoid any of the predictable fuss that your average Metal bimbo revels in. Is she, though, leading any sort of wave of intellectual rock or is she just another exception to reinforce the rule with. After all, when PHANTOM BLUE, the American act who're big on fast guitars and technical playing arrived in the U.K. they were subjected to a torrent of abuse at The Marquee. Even Metal hammer, through 'Backstabber' has been a little guilty *(just a little?-Ed.)* of portraying them as little more than sex symbols.

LORRAINE LEWIS was most certainly projecting the image of woman as team captain with Femme Fatale. A woman who knows what she wants and knows how to get it, she's nobody's fool. Even so, her aggressive self marketing straddled the line *(oo-err)* between sassy rock 'n' roll *attitude* and straightforward tabloid pop star, which couldn't quite fill the roll of Metal Queen as satisfactorily as one would like. The full level of aggression isn't quite there yet, but she's getting there...

The legacy of The Runaways produced two of the most memorable fem-rockers in LITA FORD and JOAN JETT. Like the plot to some bad movie they seemed to be the antithesis of each other...Lita the scrubbed clean, blonde 'n' petite polished rocker to Joan's smudged eyeliner daubed, dark haired ruffian

persona. Yet, despite the initial visual dichotomy, Joan's down 'n' dirty attitude is easily matched by Lita's. After all she is Chris Holmes' *"Old lady" (his words, not mine)*, and the two of them together with a few bottles of vodka is just the kind of scene that our moral guardians would happily try and protect our sensibilities from.

Musically Lita's career has been surging forward, while Joan's seemed to be on the back burner until the release of the stompin' 'Hate Myself For Loving You' single which shoved her back into the limelight.

The potential Runaways of their generation might have been the far slicker VIXEN, who on the one hand have actually achieved levels of sales that few other female artists could dream of, but on the other hand have done so on the back of some pretty passive rock. They don't kick ass, y'know?

It seems, however, that the greatest downfall for 'Women In Rock' has been men. Men at record labels who thought they knew better, men in A&R departments who wanted to sign bands only to interfere with their internal chemistry and turn them into parodies of their former selves, men who wanted female musicians to be pin-ups first and musicians second.

Are Joan and Lita part of the backlash or part of the problem? Certainly both work heavily with collaborators, but at least neither is dominated by them and both maintain individual identities. Have they paved the way for more earthy performers like SANDI SARAYA, who's brought a punch to the familiar female hangout of melodic rock.

Rather than ruminate any further over the state of the female side of rock in the Eighties, I think I'll leave the last few words to the band who've emerged out of the very tail end of the Eighties to be potentially *the* women in rock for the Nineties, JEZEBELLE.

Having played alongside Thrash Metal bands and straight ahead rock acts, they've proved themselves to be at home almost anywhere, coz if the audience doesn't quite see what they want *(i.e. pretty, pouting bimbettes)*, Jezebelle simply grab them by the bollocks and blast on regardless. If the audience *are* expecting their particular brand of grungy, Seventies influenced biker rock, then all the better.

Jezebelle aren't so much breaking the mould of standard, stereotypical girl rock bands as smashing it into ground, burning the remains and dancing on the ashes.

Are they anything to do with 'Women In rock' I asked Jezebelle frontperson 'H'?

"We're nothing to do with it what so ever! Do we look up to any women who made records in the Eighties? Betty Davis was in her Eighties, we look up to her. She's in the film 'Jezebel'! I don't think we do look up to any women, Girlschool maybe because they didn't rely on make up or getting their tits out for the boys. Vixen have opened the door to a point, it's a shame about their age and their look. We look up to Poison as an all girl band, they're prettier than we are.

*Blonde is dead in the Nineties, because there was too much of it in the Eighties, Wendy James was overkill. We think she's a complete talentless slag and you can quote us on that, we're not scared of her. Maybe Vixen have f**ked it up for everyone else because we can't afford the face lifts they've had done.*

The Eighties were a complete waste of time. They'll be remembered for Kylie Minogue. What a waste! Compare that with people like Patti Smith or Janis Joplin and even Siouxsie Sioux, they were someone to look up to, they had brains. They weren't manipulated by Stock Aitken Waterman. Patti and Janis were originals, they were women who weren't glamorous, Janis is faultless in my eyes as far singing goes. Patti Smith's voice wasn't brilliant, but she was just such an original person.

*The biggest pitfall is the fact that men are s**t scared that you'll beat them at their own game and they don't like it, that's the truth. Plus too many women are willing to hide behind their looks and their tits. Mine aren't large enough to hide behind.*

Hopefully our album will prove that you don't have to be a glamour girl to make good music. There are certain members of certain rock bands who come to see us, who come up after we've played and really grovel and tell us what a great show it was. Then they go into the mens toilet and bitch about us. I think it'll encourage girls who haven't got the looks or the tits or the figure to actually get up and play in a band, give them confidence. It'll prove to men that women aren't just something you lie on your back and do rude things to. Some women have got brains. Stop looking at the pictures and start listening to the music! We're not tits out for the boys, tattoos out for the boys maybe, tats! A lot more women are getting tattoos, and that's good. Basically if you've got tattoos and drink a lot you're stereotyped as a Greenham Common women. So women should rebel against all stereotypes, from 'giggly girlies' to 'butch feminists'. Oh, and just don't get drunk around us or you might just wake up with tattoos all over you!"

Maybe ten-and-a-bit years later, Jezebelle are finally heralding the arrival of the kind of bands who're just playing because they've worked out the chords on the guitar, rather than because they've got the airbrushed looks to succeed on cheekbones alone.

MARK DAY

SCORPIONS TO HELLOWEEN

The Astonishing Rise of German Heavy Metal

...At the beginning

of the decade not much was happening on the German heavy metal scene. Bands like Accept were still playing youth clubs, Bonfire were just about beginning to burn and although the Scorpions were celebrating many triumphs away from home, not much was happening at home. The New Wave Of British Heavy metal was taking place without our chums the Germans taking much notice. *(Shame! Ed.)*

But - trends were changing continuously. German metal heads weren't yet being taken as seriously as they would be later on, even though many fans had caught on to music by Black Sabbath and AC/DC playing their albums at home.

The general lack of information on anything to do with heavy metal in Germany at the time meant that the fans were just begging for something to happen. And when it became clear that nothing was going to be done from the outside, they decided to help themselves, founding loads of fan clubs and fanzines and building during the course of the years an extremely professional infrastructure which has developed so much that it can now easily compete with the majors.

Bands like Bullett were beginning to sell records by the mid-eighties. The bands Samain and Tormentor were being talked about, Trance were being hailed as the great hope and in 1983 a certain Gotz Kuhnemund advertised the very first metal fan club in the metal mag DESASTER. For the equivalent of three pounds, young Gotz offered *"...magazines, newsletters, badges, concert meetings, even t-shirts and lots, lots more...;-*

A year earlier the 'Metal Massacre I' Sampler had been released in Germany on which was included a track by a band who's contribution to the compilation was a number called 'Hit The Lights'. This sampler was to be the start of career which has since stunned many. The band was called Metallica. What more is there to say about them?

And then there was the media. The best metal fanzine in Holland was being run by our current Dutch Metal Hammer editor Metal Mike, and it had been around since the late Seventies. There wasn't really much in the way of metal mags in Germany around then. But then there was the arrival of Desaster, a charmingly badly produced and extremely cheaply printed fanzine. But despite its shortcomings, at least they knew what they were talking about! And German metal fans suddenly had an organ in which to voice their ever-growing opinions. But because one organ wasn't going to suffice in expressing all of the Metalheads' various opinions, the labels themselves started writing, even though this was initially to advertise their own products At least this was one way of finding out what was happening in the Roadrunner camp and you could find out in English in German or in Dutch.

In the wake of the magazine Desaster, more and more other rock and metal fanzines started appearing on the market. The magazine Shockpower appeared, Aardschok started spreading west to Germany, even MH's own Oliver Klemm and Gotz Kuhnemund tried writing and sticking together fanzines which they then flogged locally.

Around this time another magazine also started out in the middle of the German countryside and by the time the decade had reached it's middle it had grown considerable and was to become the biggest rock magazine in the world. We're taking about Metal Hammer but we'll go into more details later on.

PLASTIC

German musicians had known for a while that there was a whole world of heavy metal going on somewhere out there. Some German bands had even dared stick their noses into the

cold winds that blew outside Hamburg, Munich and Dusseldorf but hardly anyone had dared venture further afield during the Seventies. The only bands to dare try to gain international fame were the plastic pop bands like Boney M. all were bands who proved that bad taste was alive and kicking. German rock music was otherwise fairly unknown beyond central European borders, and if then fans would only mutter about the music as an underground tip. Others would think of German heavy metal as being an exotic mixture of Germans marching to military beats. There were exceptions like Frank Bornemann's Eloy and Nena's megaseller '99 Red Balloons' but the success of both bands was pretty short-lived and no-one ever presumed that 'Rock Made In Germany' was a product worth exporting.

Superficially German 'Vorsprung Durch Technik' didn't seem to include heavy metal bands, and even at home, German fans weren't too willing to give their own music the credit it deserved, even then. This was a great shame because a closer look would have proved that the German heavy metal heads didn't give a damn about language and country barriers, and were playing an international sound that could easily compete with the best.

The Scorpions had actually started gaining world-wide success towards the beginning of the Eighties and were already a super act. They toured the States and Japan as well as playing British clubs and thought nothing of blowing local bands off stage. The Scorps laid down their own trends that would later be copied by many bands hailing from countries like the US and the UK, both who laid claims at having invented rock 'n'roll.

Eddie Van Halen admits these days that a certain Uli Roth, then still guitarist with the Scorpions, influenced him considerably in his playing. Anthrax have admitted they are avid Accept fans, and legions of American thrash bands will boast influences and heroes like the German bands Destruction, Sodom, Kreator and Celtic frost apart from Venom.

The Scorpions started a year long concert tour in January 1984, during which they played all over the world, selling out numerous shows and arenas. Exactly one year later, in January 1985, they played in front of a crowd of approximately half a million people in Rio De Janeiro, all who were completely over the moon. With this they proved they were one of the hottest live bands around.

And this all happened to a band who everyone was smiling at and feeling sorry for them when they claimed that one day they would conquer America.

In the late Eighties, the Hanover band would by this time also have a future ahead of them in the Soviet Union as their amazing show and at the 1989 Moscow Peace Festival emphatically proved.

The Scorpions have finally shoved open the door to world-wide stardom wide open although they haven't got rid of all the mine fields that are still making things very difficult for other German rock bands. No doubt even these will slowly disappear completely.

The problems began for the German rock bands in their own country. There was still absolutely no musical infra structure in the Germany of the early Eighties, there were no management companies in the whole area of heavy metal bar one or two exceptions. Record companies, especially the majors, restricted themselves in marketing American and British bands in Germany and otherwise virtually ignored the whole roster of

home-grown talent especially if they weren't what was then defined as 'trendy' by German standards. Most hard rockin' bands didn't have a chance in hell getting played on TV on on the radio.

This was a bad start for the young bands who by now had hardly any hopes of fame and fortune and had almost given up trying. A whole generation of kids inspired by metal and who had dedicated their lives to hard music, speed and heavy metal riffs had created their own underground scene which was soon to develop an exciting and intensive life of its own. Demo tapes were soon being sold by the hundred, the record companies weren't in the slightest bit interested and metal records were imported, mags posters and live photos were swapped and dealt and concerts were organised. These transactions often involved bands which normal promoter would never have given any chance at all.

There was soon no ignoring that there was a strong burgeoning interest in a music that wasn't just a minority whim any more and people in the music business soon realised this. The first record label specialising in heavy metal cropped up and they released only metal and hard rock. One of these was Roadrunner in Holland, other European pioneers were Noise in Berlin, Gama, Rokport, Steamhammer and many more. At the same time Roadrunner started licensing lots of US products for Europe, distributing them under the name SPV in Germany. That was how Metal Blade records first made their way across the Atlantic, and Megaforce, Music For Nations, Black Dragon and many others followed.

Unusual was also the role Hanover indie distribution service SPV played amongst these. As one of the alternative distribution company Boots and teamed up with more and more small local and foreign labels and soon developed into an indie distribution of enormous proportions with a very professional attitude. They were soon working more efficiently and more successfully than any major distributor. This was only possible because they specialised solely on rock music, so representatives of the more established industries who were tuned into the middle of the road supermarket taste-buds were left standing out in the cold.

MUSHROOMS

Within ten years Germany had adopted a heavy metal infra structure, that wasn't just completely professional for local standards but were also beginning to gain considerable respect abroad. And the numerous young bands were well pleased, a lot of whom had started sprouting like mushrooms from the late Seventies onwards. All of a sudden they were given the options of signing record deals as well as presenting and selling their product on an international market.

The indies have stayed faithful to themselves and to their alternative philosophy in at least one point and even the independent labels which have grown to small major labels like Noise or Roadrunner have kept their credibility. They all encourage the bands who are interesting and independent and could in a modest way almost be commercial, but it's obvious from the start they'll never belong to the mega-sellers. But they are all interesting, independent and original - which is why they're given a chance. Although you have to ask yourself why the hell some companies both amongst the indies and the majors have even bothered signing some bands and artists, especially those bands who lack in virtually anything that's even remotely interesting or talented.

The decade of German heavy metal festivals started towards the end of the previous decade. The Hemmerleinhalle in Nurnberg played host to an array of artists including Saxon *(he was still a hopeful newcomer in those days)*, Gillan, Johnny Winter, Judas Priest, Molly Hatchet and Wishbone Ash *(who were more of a piece of rusty iron than a rod burning steel)*. Germany heavy metal bands were beginning to grow up. In January 1982 the Michael Schenker Group first started playing German heavy metal on a German stage *(at the Golden Summernight Festival)*. But it was still mainly rock from England and the USA that influenced what was happening on the nations really big stages.

There was also a distinct lack of West German talent at the first Monsters Of Rock festival which took place in Germany in 1983 in Dortmund, Nurnberg and Kaiserslauten. The bands present included Twisted Sister, Motorhead, Saxon, Thin Lizzy, Whitesnake, Meat Loaf and the Blue Oyster Cult.

ALIGHT

1984 already looked a little different. Apart from the Scorpions and Michael Schenker who had already burst on the scene, bands like Accept were beginning to grow up. Leaving the youth centres and small town stages behind them Accept toured the States in 1984, but returned to Germany in time for that year's 'Monsters Of Rock' festival.

The German scene had been set alight. Apart from old bands like the Scorpions and Michael Schenker who were more of an international phenomena than a purely German band, a new German band had managed to break out of obscurity. And with bands like Accept gaining international acclaim, even twelve year old bangers strumming away on their grotty old guitars playing Venom cover versions started to realise that they had a realistic chance of actually making it,despite being neither British or American. Realising this must have done the German egos a world of good and the musicians started appearing with more confidence. And they started playing as well as or better than many bands from England and the USA.

Admittedly a lot of the music to be heard in the clubs and the halls to start with was dreadful and unprofessional. But the boys and girls were hungry. And at the end of the day that's what counts, the hunger for more. All shyness and coyness had vanished and they were full of strength and energy. Some of these bands never survived their humble beginnings, others grew with the times, some of the other bands are big now. Whether their names are Running Wild or Bonfire, Helloween or Doro, Kreator or Sodom- they are all still very much alive and kicking. And there are more and more new bands cropping up over the country. Zed Yago, Pink Cream 69, Vice, Mona Liza Overdrive, Tankard, Liar, Czakan, Poltergeist, Riff and the many more...

Surprising really, because initially it seemed like they were going to have a tough ride. And even these days its more difficult to make a career in music if you live in Germany rather than somewhere with a history of rock 'n'roll like England or the USA.

The Federal republic unemployment offices *(otherwise known as the Bundes Anstalt Fur Arbeit, or BfA)* are currently looking after about 2,000,000 unemployed people, and they also have the sole monopoly for actually finding people work. And that's not just work for car mechanics, teachers and office clerks, but also actors, artists, designers and musicians!

If any one wants to play a gig as a musicians or as a member of a band they should in theory

receive 'help' from the artists agency department of the unemployment bureau. Or from one of the state licensed concert agencies.

This might all work if you play in a big band or an orchestra, but it doesn't work very well if you play in a rock 'n' roll band. Especially if it's meant to be on an international scale because by then most agencies haven't got a clue whats going on. What you need now is a good manager who's had experience with the English or American market.

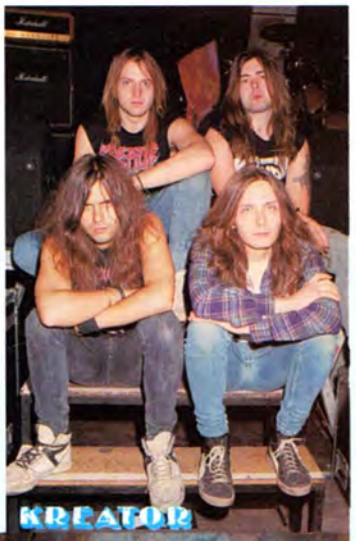
But that's where things start looking difficult if you live in Germany, because independent managements basically have one of their feet permanently in jail. They are legally breaking the the BFA's monopoly, which might be good on the one hand, but it is also illegal.

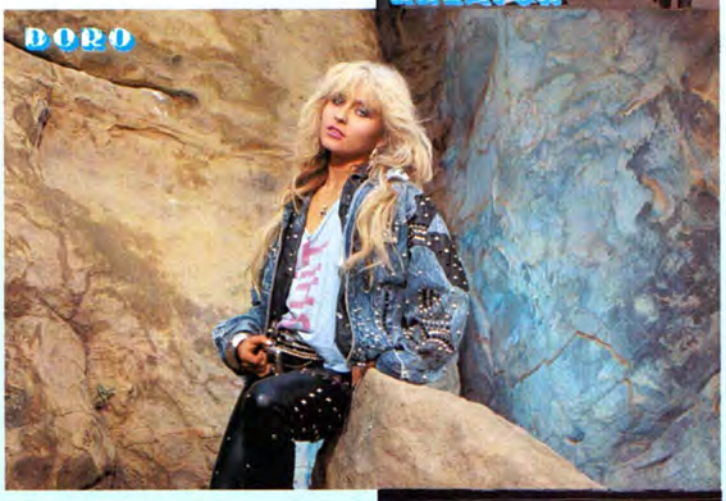
HOPEFUL

Until now not very many people have moved forward into this grey area of legality and survived successfully. Far too few to be of any real help for the masses of hopeful young musicians who are currently trying to make it internationally but are still at the beginning of their careers. This is just as hard to obtain as basic information on things like the what, when, who, where and with whom does what on the scene. There are not many companies to have worked closely with English speaking management companies right from the start, except for exceptions like Modern Media. The only other option was for musicians to look after themselves. Musicians started to manage themselves and promptly made loads of mistakes which a competent management would have avoided right from the start. And one of the main reasons so many great young bands fell flat on their faces is because they frequently didn't have the appropriate partners on the business side of things.

Of course there are loads of friends who claim to be self-proclaimed managers, who sort our complicated legal clauses so as to avoid getting involved with the intricate legal hassle of the German system. To avoid these, they would either register as a further band member or do something else, but this still didn't change the basic problem that the you would have to first learn an awful lot about the music business before the would be of any good at all as a manager. There's no possibility of training to be a rock 'n'roll manager in Germany, so everyone who starts out in the business had to learn his trade first and find out the hard way. Witb this a lot of time is lost and energy spent.

Because of this lack of management companies, very few promotions companies few agencies, it's extremely difficult to get a foot in the business in





pics: T.Mattern, Adcock, Barth, M.Brunner, Stark

Germany, whether you're a young and innocent band or an already established group. The situation starts to improve once you've got a bit further up the ladder and already have a certain degree of success. By this time it's easier to get the right people to help out. But that's not much good if it take such a hard climb to get there in the first place.

In short: The current infra structure is quite good and very efficient in regards to the media, labels, studios and distribution companies, but awful when all you need is a bit of help to start off with.

Despite all of these difficulties, the scene had really exploded throughout the Eighties and it's representatives have managed to gain themselves a solid platform to stand on on the international metal floor. U.D.O. is now a real super star in the Soviet Union, Bonfire spend half of their time in Los Angeles, Pink Cream 69 are beginning to seriously compete with White Lion. The Scorpions are breaking down barriers, Running Wild are selling hundreds and thousands of records, Helloween are big in Japan and Victory in L.A. Then there are bands like Kreator mowing down the USA and Sodom bursting into the German charts, things could never have looked better.

Some of this success is surely because of magazines like Metal Hammer which can be bought nearly everywhere where metal is listened to. Whether in Greece, Great Britain, Italy, Spain, Scandinavia, France, Hungary, The Soviet Union or in Holland. Metal Hammer is currently a forum for small bands and for big bands all over Europe. About one and a half million readers all over the world enjoy reading Metal Hammer.

Although this is a really encouraging development on the one hand, it is still sad that the German media - as well as the English media has still attached an unnecessary stigma to heavy metal. Radio and TV especially doesn't seem to have much sympathy for what they call a 'minority' music. There are a few German TV programmes like the shoe hard 'n'heavy on Tele 5 and the occasional radio special, but that's not enough by far. Metal can still only occasionally be heard on the radio or seen on TV.

But we've learnt to live with it and carry on somehow.

EDGAR KLÜSENER

THE METAL DECADE '80-'89 THEN & NOW

HANDSOME BEASTS

WHERE ARE then now we ask ourselves? All those bad assed, hard rockin', *''Are you ready to rock?''* hollerin' metal stars of the Eighties?

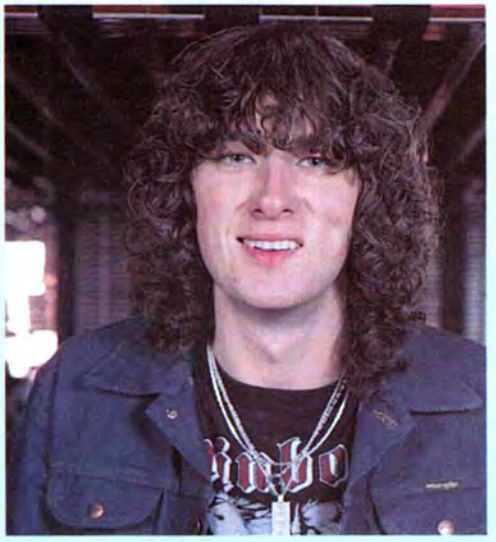
Well, frankly some of them are driving mini-cabs, or doing a bit of painting and decorating work, or waiting in vain for the Toad The Wet Sprocket revival.

But what of those rockers who've managed to survive the Eighties without resorting to a visit to the D.H.S.S. after the royalty cheques stopped pouring through the door? What about the lads who're still coining it in? Well, if it's any consolation to all the bands who fell by the wayside...they're not escaping unscathed!

Pic.: J. Y. Legras

GENE SIMMONS of the seemingly indestructable Kiss is still hanging out in the 'Ladies Room', only his nasty skin complaint seems to have cleaned up. Pity the hair started to go round about the same time.

Pic.: R. Harms



JOE ELLIOTT, now a bleach-blonde sex god *(ahem, cough cough)* with half of the teenage girls of middle America at his feet just begging him to *''our on the sugar''*. Then, spotty youth with a dodgy dirt-brown perm, a crap medallion and a Rainbow t-shirt. What a transformation!

Pic.: R. Harms

The **SCORPIONS!** Once they had *fairly* closed mouths, full heads of brown hair *(note the centre partings)* and some pretty dodgy stage gear...now they've got permenantly open mouths, a lot less hair, what's left seems to have got a lot blonder *(just like Joe Elliott, this one)*, and, well...they've still got iffy stage clobber. Only now they've got *expensive* dodgy clobber.

Pic.: Relayphoto

THE METAL DECADE '80-'89 Feature

Golden Summernights Out In The Green

AEROSMITH AND URIAH HEEP - 1980 PIONEERING OPEN AIR METAL

German Rock Festivals in the Eighties

From 'Easter Metal Blasts' to the 'Christmas Metal Meetings'

In part one of our Metal Decade series we included a survey of UKfestivals over the past ten years.
Because the beer is the same at both English and German festivals i.e. FLAT - and the sleeping bags are just as uncomfortable - we decided to give you a low-down on the German festival scene.

The first major rock festival of the decade was a two-day event. Called somewhat romantically 'Golden Summernight Festivals' they became somewhat of an institution by 1975. Headliners Ike and Tina Turner had paved the way for a series of festivals that would later emerge as the most regular in Germany.
Even the second 'Golden Summernight Festival' turned into an event that led armies of hard rock fans to make a pilgrimage to the open air grounds. The Sunrise concert agency who organised the concert in 1977 had arranged not just for the Doobie Brothers and Stanley Clarke to appear on stage but had also got the talents of Ted Nugent, Aerosmith and Uriah Heep as purveyors of true heavy metal.

'Summernight' Festival three presented one of the bands who had warmed up on an earlier occasion as this years headliner - Ted Nugent. The rest of the billing included quite a few hard 'n' heavy acts, as well as the explosive guitarist.
August 23 also marked the start of the career for newcomer act Saxon who were followed on stage by Gillan. The rest of the line-up included Johnny Winter, a certain 'Cult sensation', at least that was what Judas Priest had been advertised as, and a good dose of southern rock thunder in the shape of Molly Hatchet. Wishbone Ash were trying to prove as far back as 1980 that there was still some steam left in them, their attitude hasn't changed much since. There was a slight change in the line-up when the festival took place the following day at the Loreley. At St. Goarshausen on the 24.8.1980, the Pat Travers Band replaced Judas Priest. This band had also supported Ted Nugent throughout his previous tour.
A small accident happened during this festival. Former Nugent rhythm guitarist Charlie Huhn slipped on a

Pic.: Photofeatures

'80

Priest, Rainbow and the Scorpions on the promotional posters, but the final line-up was completely different. Once Joan Jett had opened the show, Ian Anderson went on stage clutching his mandolin and opened the a Jethro Tull gig which no-one was expecting with the historic line:
"I know we're playing a heavy metal festival and this is a very small instrument but it does it's best.". After a surprisingly strong set with his band, Status Quo continued with an equally impressive performance.
The next band on were Heart and they were dramatically booed off stage - they weren't as popular in Germany then as they are now. Of course none of the booing could be heard in the version that was later carefully edited for TV and the half empty hall witnessed during the final Saxon show was also kept well-hidden from unsuspecting viewers.
There was another Golden Summernight Festival in 1982 which was meant to be the last hardrock festival of that kind. The line-up that took place a year later consisted solely of pop and 'normal' rock acts, the headliner in 1983 was Neil Young. But hardrock still had it's say once again this year.
Australia's female double act Cheetah had no difficulties winning over the audience although the record buyers weren't as convinced about their abilities when it came to purchasing the vinyl. April Wine had more problems with a moody stage presentation that with their perfectly played double and treble solos. Once the Michael Schenker Group went on stage with Gary Barden, who had just returned to the band, the German teeny press went mad. One magazine claimed to have seen a completely comatose Schenker lying underneath his caravan, and another magazine published the sensationally revealing photos of a guitarist who had apparently contributed to the MSG bosses solos from behind the backline. But the 'ghost' guitarist proved to be a false alarm. A roadie had been tuning guitars during which he had contributed a few rhythmic interludes to Schenker's lead parts...

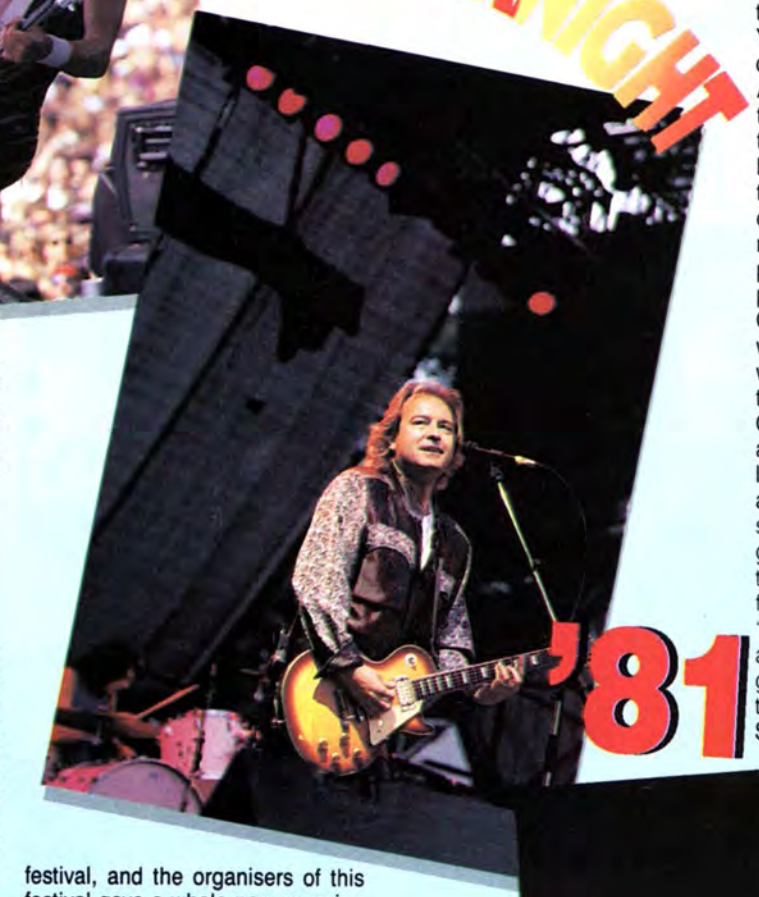
bottle while walking to Travers' hotel room and injured his arm badly on the cut glass. But he ignored the pain and wasted no time in going back on stage as soon as the doctor had sewn him up.

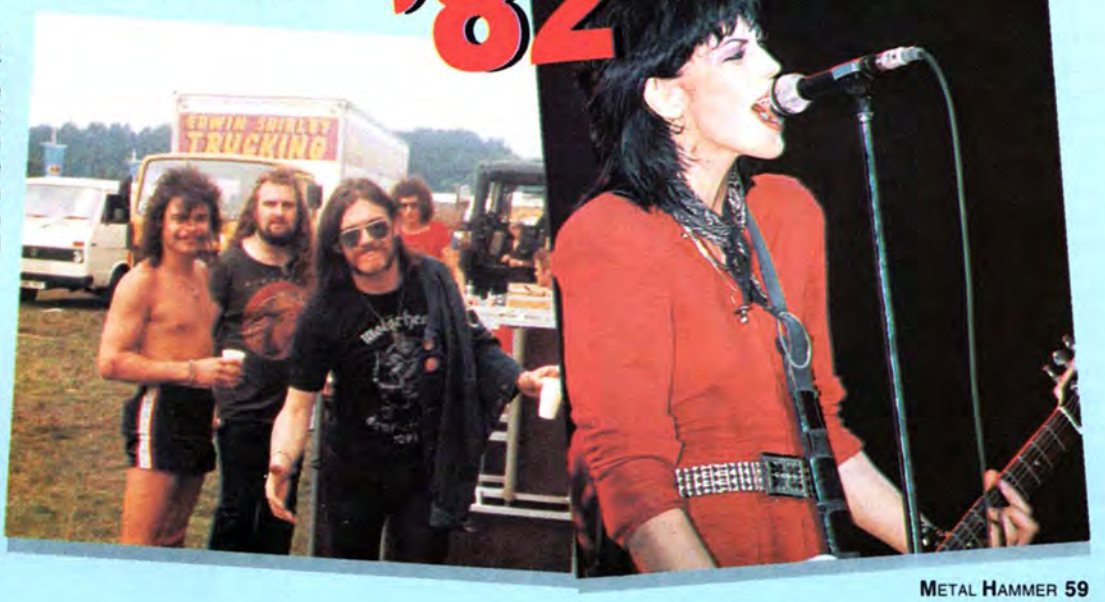
1981

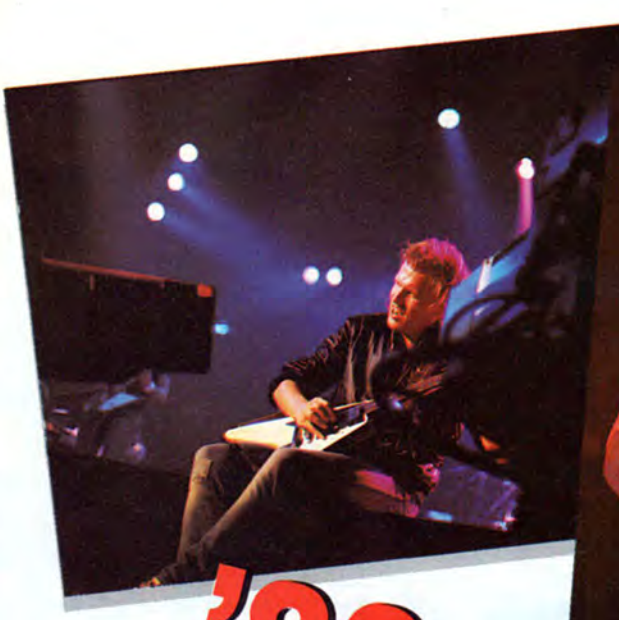
After the great success of the first eighties Summernight Festival, the festival in the following year was improved in more ways than one. The billing included eight bands instead of seven, and three different towns played host to the festivals instead of just the two. One of these took place in Stuttgart on 15.8.1981, and there was another on the 16th. in Nurnberg and the last one on the 23rd. in Darmstadt. The 'Fourth Golden Summernight' included nearly all the artists who were at the time involved with the hard rock scene.
Bands billed included Foreigner, Kansas, Motorhead (still with their legendary original line-up), Blue Oyster Cult, 38 Special, Blackfoot and more. Special guest were Iron Maiden. Anyone watching any of the shows can boast about having seen one of the last great Iron Maiden shows with original frontman Paul Di'Anno.

1982

The first major festival of the year was organised by German television ZDF and it took place at the Westphalenhalle as part of the 'Rockpop in concert' series. Even these days you can never be sure whether promised acts will really appear at a festival, and the organisers of this festival gave a whole new meaning to this malpractice.
The bill changed frequently. At one point it included bands like Judas







'83

1983

A historic occasion took place in this unusual year: The first Monsters of Rock Festival took place in Dortmund in September after a nine month preparation period. Bands on the bill included Twisted Sister, Motorhead, Saxon, Thin Lizzy and Whitesnake, during the following dates of their package when they played Kaiserslauten and Nurnberg Meatloaf and Blue Oyster Cult joined the line-up too.

This pure heavy rock festival was visited by quite a few people as well. Nearly seventy thousand fans witnessed Thin Lizzy's farewell concerts during these days as well as being lucky enough to see Brian Robertson who seemed completely out of place with Motorhead. There was also the completely brilliant performance by Coverdale's Whitesnake.

There was a second edition of the hard 'n' heavy 'Rockpop In Concert' in December that couldn't have been better. On two consecutive days the following legends could be witnessed at the Westphalenhalle in Dortmund all of who were recorded by German TV:

Iron Maiden, Judas Priest, Def Leppard, Ozzy Osbourne, Scorpions, MSG, Quiet Riot and Krokus all played. A brilliant organisation and a fantastic attitude within the individual bands back stage ensured that the the festival was one of the most important displays of musicianship of the entire decade - even though the drastically edited TV version was far too short...

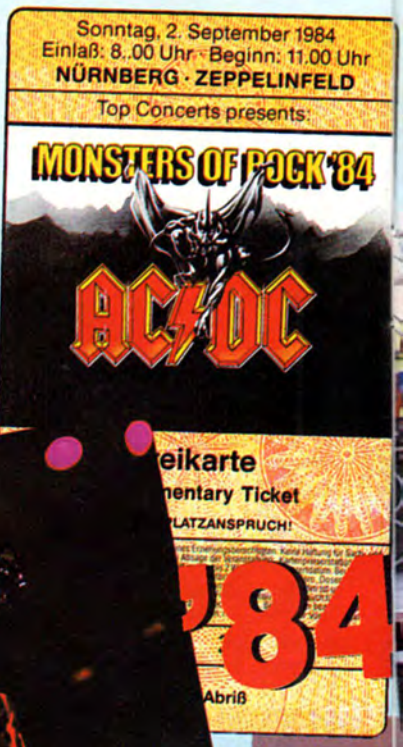
1984

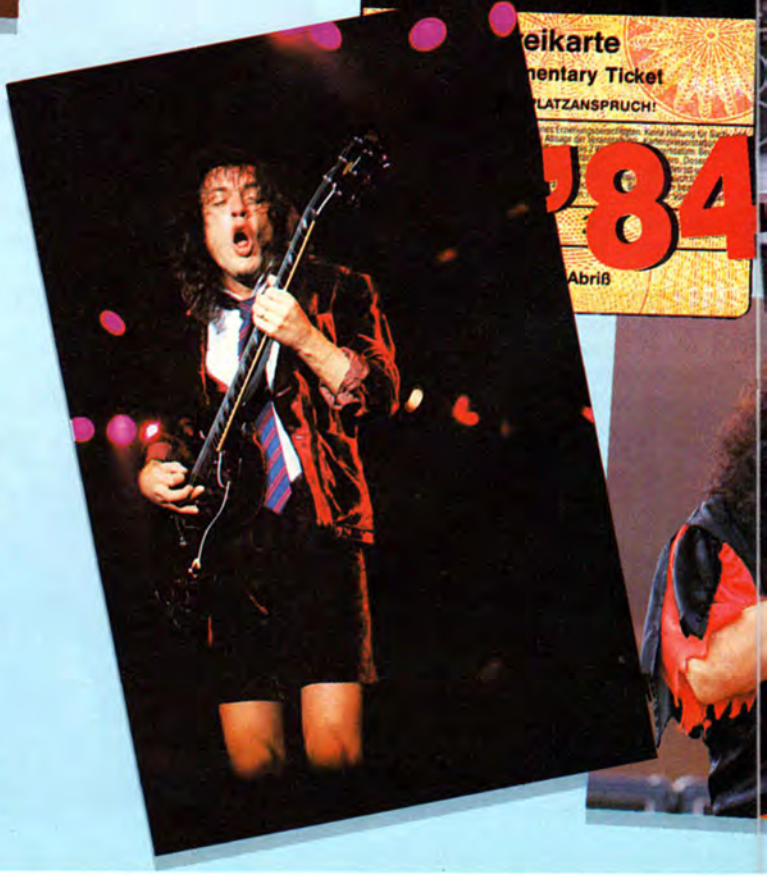
A 'Monsters Of Rock' had also been arranged for this year and the superstars on offer were just as good as the bands on the brilliant billing of the previous year. First band on stage on 1. September 1984 at the Wildpark Stadium in Karlsruhe were newcomer act Motley Crue. Within just thirty minutes the foursome had won over the crowd of 45,000, playing powerful blast of glam rock that had never witnessed before.

Accept were equally brilliant: The former German flagship metal band had just returned from America, and could easily compete with Motley Crue for the audience's affection. We must have witnessed loads of great Accept shows throughout the last ten years - this was by fartheir best.

Gary Moore had quite a few difficulties transmitting the same amount of boundless energy but his songs especially the track 'Empty Rooms' cast a spell on the audience. After a couple of equally amazing shows courtesy of Dio and Ozzy Osbourne, Van Halen discovered there were quite a few differences between German and American audiences.

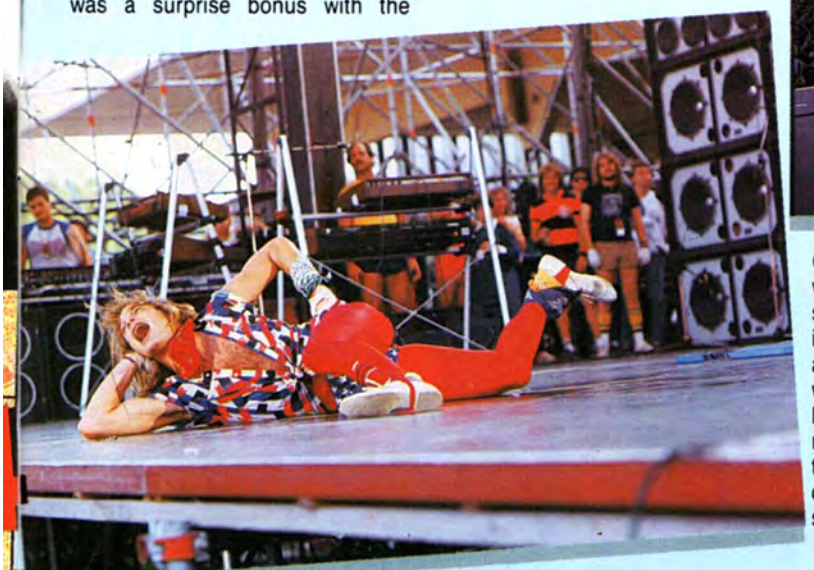
David Lee Roth's rambling introductions didn't have any of their intended effect this side of the Atlantic, and





'85

it was only when the band burst into their mega hit 'Jump' that the reserved audience began to warm up. Surprise of the day turned out to be AC/DC shortly afterwards. The publisher of early German heavy metal bible 'Disaster' had claimed that 'no-one wants to know about this band any more', but the four Aussies proved their greatness as soon as they burst into the tracks off their latest LP 'Flick Of The Switch'. And the same thing happened the next day in front of an audience of 40,000 on the Zeppelin fields in Nurnberg. AC/DC came, saw and conquered. Towards the end of the year there was a surprise bonus with the



Christmas metal meetings. There were five shows included in this small festival tour and the package included Motorhead (as classy as always), Helix (Spandex-gymnastics with everyday song), Girlschool, Mercyful Fate (These were King Diamond's learning years) as well as the pathetic band Talon. It wasn't quite as good as the Monsters, but still...

pics.: V.Walter (2), A.Calling, Metal Mike, R.Harms, A.Dörrie, Dido Zill, M.Ende

1985

A dreadful year. There no monsters to be seen for miles, there wasn't even anything on the Rockpop agenda. Anyone wanting to listen to Foreigner, Nightranger and Loverboy at the 'Rock Am Ring' festival had to also put up with listening to Chris De Burgh and Gianna Nannini. Deep Purple played a couple of shows in Manheim and Nurnberg, but the accompanying bill which included Mountain, Roger Chapman, Meatloaf and the Rodgau Mototones was pretty awful.
Our publisher Jurgen Wigginghaus saw there was a lot going wrong with the festivals and he jumped in to save the day. The very first Metal Hammer Festival took place on 14. September - The Loreley open air stage played host to new bands like Tyran Pace and Restless as well as established bands like Metallica, Nazareth, Warlock, Wishbone Ash, Running Wild, Heavy Pettin', Savage Grace, Venom and the Pretty Maids. There was a lot of hassle on that eventful day. There was hassle with the fire brigade, trouble with the neighbours, but 15,00 fans can't be wrong - our festival debut was a real Metal Hammer!

1986

There wasn't exactly a lack of festivals in Germany this year. There was the Easter Metal Blasts festival to start with. A festival tour which covered five towns and included Motorhead, Manowar, Exciter, Laaz Rockit and Railway.
There were another two 'Out In The Green' festivals in Dinkelsbuhl and on the Loreley of the same year. Everyone knew Status Quo would

'86

pics.: R.Harms (3), A.Bost, M.Eisenblätter, T.Mottram

be good but Magnum were a real surprise when they went on stage at the ungodly time of around midday and still managed to win over the entire festival crowd. The remaining bands included: Graham Parker, Nazareth, Rory Gallagher and Jethro Tull.

Queen launched an attack two weeks later. They played a total of three open air concerts in Manheim, Berlin and Cologne and Freddie and his friends took the crowd by storm. Their support bands were also worth a mention: Hard rock fans were as pleased as punch with Gary Moore, Marillion and Craaft. Level 42 played as well, but we won't go into that...

After a years break, the fans finally had their 'Monsters' again in 1986 - and with what a line-up! Warlock had the ungrateful task of warming up the crowd on 31.8 in Manheim and on 1.9 in Nurnberg. Second on the billing was Bon Jovi. The New Jersey dude had just released his successful album 'Slippery When Wet' and hadn't even dreamt he would be so successful. So his strong set came as an even bigger surprise.

MSG were the third act on the bill, playing for the first time under the name of McAuley/Schenker Group; apart from the unusual breath of fresh air this young band brought with them, the guitarist's brand new hair extensions deserve a special mention. Def Leppard had two problems to cope with. On the one hand it was Rick Allen's debut in front of a large audience and then it also rained buckets throughout the Leppard set in Manheim. The band still played all their songs bravely and played the track 'Love And Affection' which was a taste of the sound to come on their later album 'Hysteria' which hadn't yet been released. This album would eventually become the most successful hard rock album of all times.

Ozzy Osbourne delivered the same old cults, and for the first time the Scorpions proved they were worthy of their new-found status when they took to the massive stage, the size of which the Germans had otherwise only witnessed on photos of the US-arena shows.

1987

The 'Out Of the Green' festival took place four time this year, but things started going wrong on 11.7. in Dinkesbuhl: The ELP shows which had been trumpeted loudly didn't come off. Bad Company who had been hired to replace them didn't go down as well with the audience as they should have. But this cancellation was the only blot on the copy book.

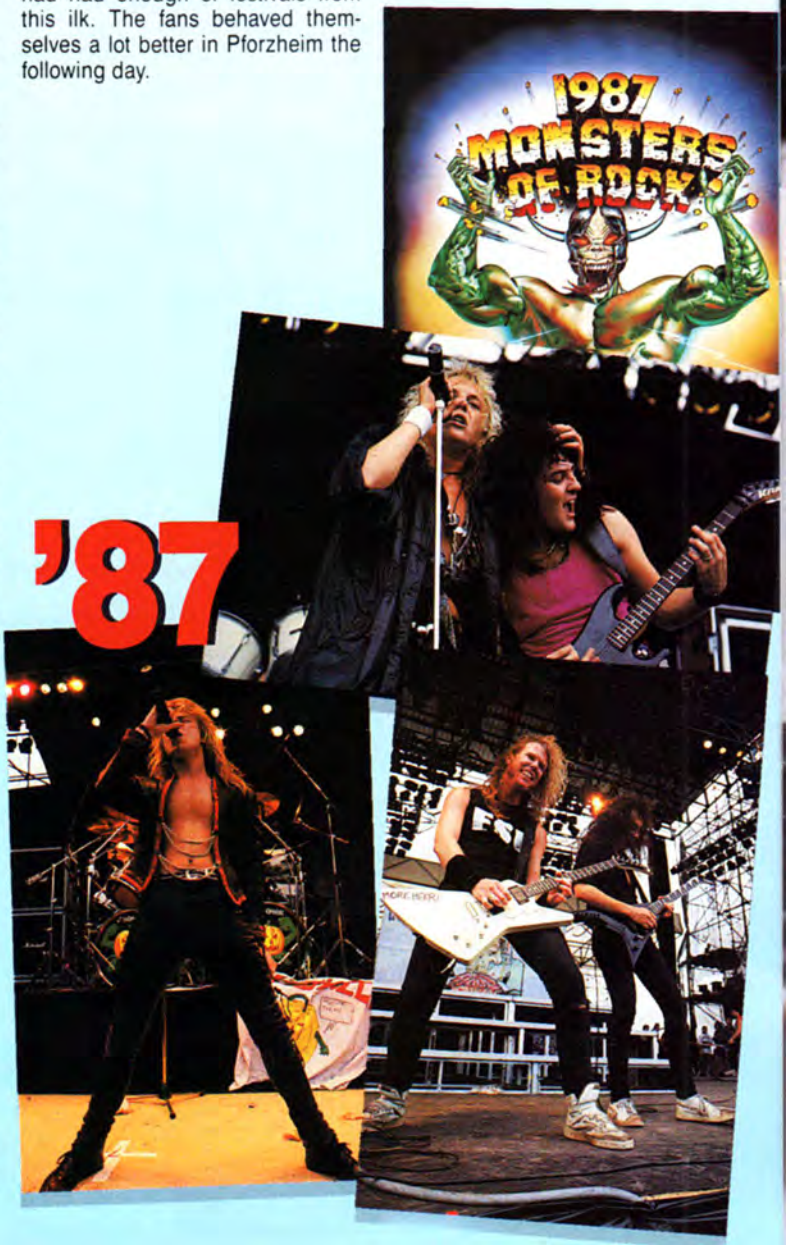
Status Quo and Kansas (who were replaced by Rory Gallagher in Paderborn and Aschaffenburg), Barclay James Harvest, Blue Oyster Cult and Nils Lofgren could be relied on to ensure the entire set was perfect.

The Monsters Festival took place for the fourth time in 1987, and keeping in line with the traditions of the previous years, the line-up was pretty amazing. Pretty Maids, Helloween, Cinderella, Ratt, Metallica, Dio and Deep Purple were on this years billing, a festival which wouldn't just go down in history on the strength of the excellent band line-up.

On the first festival day, the 29.8 in Nurnberg a situation had occurred that had distinct similarities to a civil war. There was destruction and there were fights. The air was seething with aggression. It came as no surprise when Nurnberg decided it had had enough of festivals from this ilk. The fans behaved themselves a lot better in Pforzheim the following day.

The Pretty Maids' set had to be cancelled because of problems in the organizytion. The other bands were all really sympathetic, but despite offering to help out with equipment there were no Pretty maids in Pforzheim that day. On both days it was Ratt who sadly proved to be the negative surprise with Cinderella emerging in a more positive light.

Whereas the former band and their singer Steven Pearcey couldn't cope at all with the whole festival situation, the AC/DC influenced colleagues astounded and surprised the audience. Cinderella had been a fairly unknown band until then, they only started gaining real success in Germany after they had proved themselves with their successful Monsters Of Rock debut.



'87

DAVE LEE ROTH

Van Halen made a rare visit to the U.K. shores to play as special guests to AC/DC at Donington. Many people regard this even now as a colossal mismatch. Many people believe that the acrobatic Mr. Roth along with guitar supremo Eddie simply stole the day from headliners AC/DC! 1984 also saw the release of the album called simply '1984'. This album contained the classic cut 'Jump' which for many will go down as *the* most popular rock radio track of the year. Van Halen received some flak over the cover however, which featured an angel drawing on a cigarette. Religious groups turned the screw and a sticker was placed on the offending area! Dave Lee Roth did not return with Van Halen, but left to form his own band which featured the awesome Billy Sheehan and equally stunning Steve Vai.

Pic: Tom Farrington

1988

Nothing much changed on the festival front throughout the rest of the year. The festival season was again opened with four 'Out In The Green' shows in July but the line-up was less exciting than usual and included Jethro Tull, Starship, Foreigner, Ten Years After and T'Pau.

The two Monsters Of Rock festivals that took place in Bochum and in Schweinfurt were of a completely different nature. But a few things didn't go quite according to plan, even here. Megadeth cancelled their appearance, even though they had originally been on the billing, and Testament proved to be not quite an ample substitute for Mustaine's frenzy.

The second thing that went wrong was when problems oncurred with transporting the equipment, something that had also happened the year before. Treat could only watch the festival from the audiences stand point and didn't go on stage at all. Otherwise both days were really good: Great White introduced themselves to Germany in the best possible light. Anthrax were great on a big stage although some people had been previously worried. Kiss went down a storm especially when they played their older material, David Lee Roth gave up after the second attempt to charm Germany also failed: "I think we're in the wrong f**kin' country here!" and Iron Maiden didn't have to do much else apart from rest on the laurels of their 'Greatest Hits.' There were a few similarities with the previous year. Schweinfurt was again a 'symbol' of unnecessary violence and stone-age behaviour of a amongst a few hundred mental retards who were described in the German Sunday tabloids as '40,000 rocker crowding in on Schweinfurt'-- at least that was what was said in the massive headlines that followed.

Although Bochum in fact exüperienced a mellow church going Sunday the following day, the occurrences in Schweinfurt are one of the main reasons that there wasn't a MOR festival in Germany at all throughout 1989.

Towards the end of December there was a fine Christmas present for thrash fans as Dusseldorf and Bremen were both host to a double version of the Christmas festivities. Motorhead headlined in an almost traditional show with the rest of the öline-up including Candlemass, Coroner, Sacred Reich and Destruction - bands who are all not advisable to anyone with weak nerves...

1989

The number one issue of Metal Hammer was published exactly five years ago, and we celebrated in style on the 30.4 in the Westphalen hall in Dortmund when the Metal Hammer Festival took place.

Preparations took weeks to complete and the event was sold out in front of a fantastic audience. Although a few spoilsports had done their best to get the even banned before it was even underway, at noon on the dot, The House Of Lords went onstage and ensured the musical standards for the festival were going to be pretty high all day . They were followed by the half-masked pomp rockers Crimson Glory, Kreator with their local brand of thrash, Zed Yago and a really turbo-charged show by U.D.O.. Queensryche continued there 'Operation Mindcrime' world domination and they went down a storm despite the fact their song structures aren't ideal in a live setting. Doro's solo performance also turned out to justify her album title as a Force Majeur.

King of the evening was without doubt Ozzy Osbourne. The madman swayed more than he actually walked and each note he sang sounded as though it could well be his last - the legend lives on! After a highly successful festival and despite the fact that Motorhead had to cancel the show because of Lemmy's hand injury, everyone agreed on one thing at the end. The festival was a great success!

Towards the end of the decade two further Christmas festivals took place: There was a five-day lasting festival trip with Manowar, Saxon, Fates Warning and Lizzy Borden, and these were followed by a true Monsters Of Rock Festival. Bon Jovi, Alice Cooper, Great White, Britny Fox, Faster Pussycat and Dan Reed Netwok rounded up the hard 'n'heavy year a day before Christmas Eve - see you in the next decade!

Jens Krover

BACK ISSUES

Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Posters: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magnum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades, Kreator, Armored Saint (own words), Savatage, Van Halen History (Pt.2)

SUFFERING? HELP IS AT HAND

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to "Back Issues" Metal Hammer, 59 Queens Gardens, Bayswater, London W2 3HF.

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No. 1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano; Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precious Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

No. 6 (April 89)

Rush Fan Mag, W.A.S.P., Vixen, Black Sabbath, Mötley Crüe, Hawaii Rock, Posters: Anthrax Pt. 2, Poison

No. 7 (April 17, 89)

Living Colour, Jeff Pilson, Whiplash, Ozzy Osbourne, Queensrÿche, Kreator, The Cult, Accept. Posters: Helloween/Kingdome Come

No. 8 (May 1, 89)

Kiss, Magnum, Onslaught, Rick Emmett, Deep Purple (Rock Retro), Russia's Woodstock. Posters: Gary Moore/Annihilator

No. 9 (May 15, 89)

Sabbat, Victory, Helloween, Blue Murder, Great White, Dream Theater, British Steel, Roadreport: Doro, Roundtable: Tony Iommi & Cozy Powell. Posters: Accept, Onslaught, Manowar

No. 10 (May 29, 89)

Metal Hammer Festival: Full Report, Manowar, Acid Reign, Zed Yago, D.R.I., Kansas, Californian Dreams, Wolfsbane, Uriah Heep, French Report, Magnum, Fan Mag: Led Zeppelin. Posters: The Cult, Kreator

No. 11 (June 26, 89)

Motörhead, Queen, White Lion, Badlands, Voodoo X, Venom, Brighton Rock, Sub-Pop, The Grip, Romeos Daughter, Guy Bidmead. Posters: Guitar Heroes, Slayer

No. 12 (June 26, 89)

Metallica, White Sister, Tigertailz, Fates Warning, Savatage, Dare, Suicidal Tendencies, Roadreport: Anthrax, Euro Rock Probe, 12-Page Special: Guns N'Roses

Hurricane No. 2, Spring 1987

Tina Turner, Billy Idol, Gary Moore, Santana, Barclay James Harvest, Debbie Harry, Peter Gabriel, Whitesnake, Rock Capitals: London. Posters: Billy Idol, Peter Gabriel

Hurricane No. 3, July 1987

Scorpions, Huey Lewis, Chrissie Hynde, U2, Pink Floyd, Phil Collins, Georgia Satellites, Rock Capitals: Los Angeles. Posters: Scorpions, Lee Aaron, David Lee Roth

GENESIS SPECIAL

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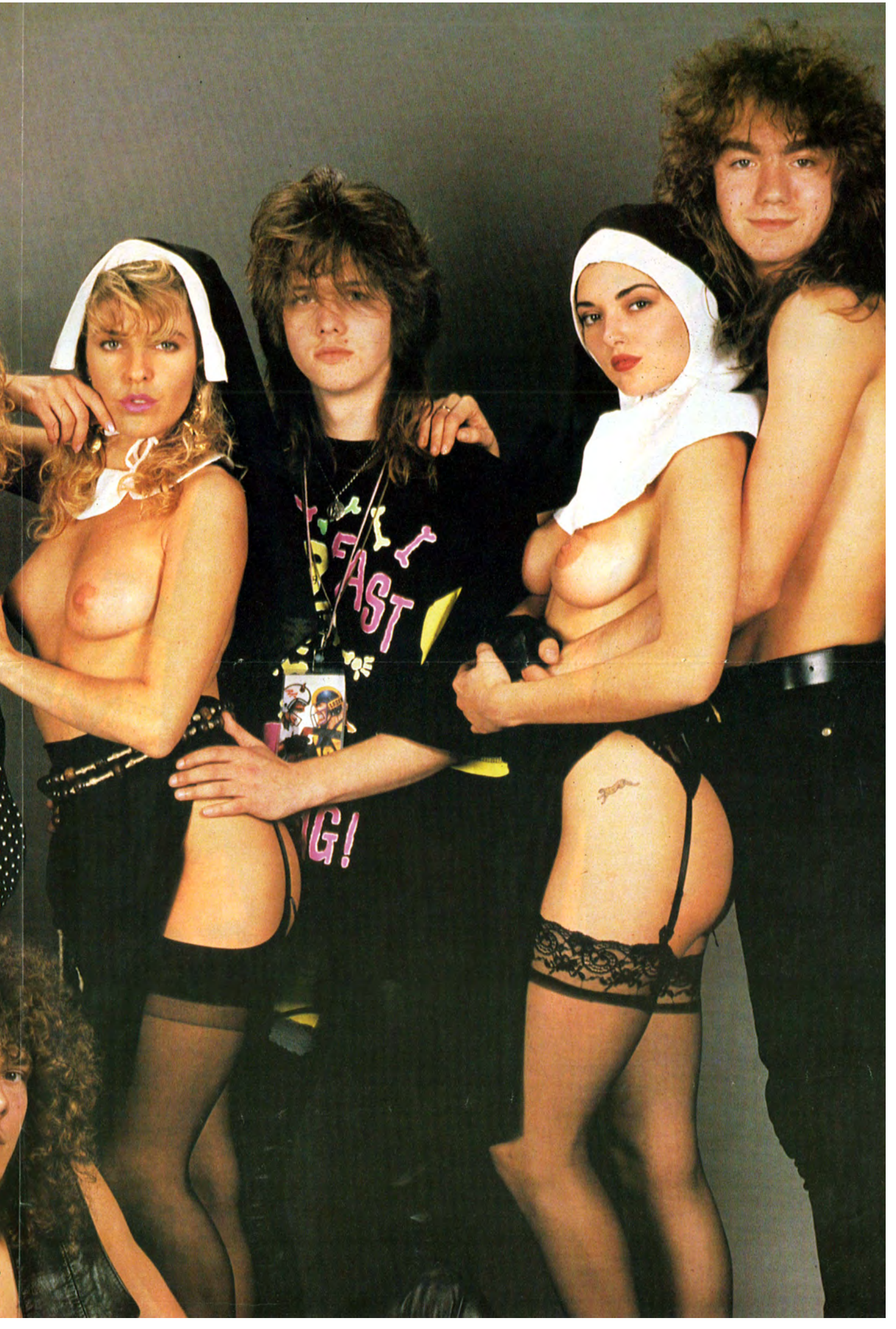
3 Genesis Posters

OZZY OSBOURNE

1985 was a momentous year for Ozzy and for for fans of the man regarded by man as the ultimate 'wild man of rock'. In July of '85 came Live Aid, the brain-child of Bob Geldof, and with it came the reunion of the original members of Black Sabbath, with Ozzy, Tony Iommi, Geezer Butler and Bill Ward. They had not played together for seven years and ran through old classics such as 'Iron Man' and of course 'Paranoid'. Ozzy's solo career was on a high with the releases of great albums like 'Bark Of The Moon', 'Diary Of A Madman' and 'The Ultimate Sin'. Despite his enormous popularity in America, his tours continue to be beset by parents concerned about the moral welfare of their children. This of course completely failed to concern Ozzy!

Pic.: Bertrand Alary

METAL HAMMER POSTER

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